

The Illustrated **LONDON NEWS** **ROYAL EVENTS**

Exclusive pictures from Sri Lanka and Wales

DECEMBER 1981 95p

LETTERS FROM NAMIBIA

Robert Jackson

DEER FARMING

Rosalind Kerven

THE COUNTIES

James Lees-Milne's Worcestershire

CHANGING THE COURSE OF HISTORY

Sir Arthur Bryant



How a Dorset man gave his name to one of the world's great cognacs.



One hundred and eighty-nine years ago a young man of seventeen set out from the sleepy Dorset village of Beaminster on a working visit to a well-established brandy house in Jarnac, in the heart of the Cognac District.



Thomas Hine
1775-1822

His name was Thomas Hine, and his visit turned out to be much longer than anyone intended. In fact it lasted a lifetime. Life in Jarnac, by the gentle Charente

river, must have suited him very well because he married his French employer's daughter, became a partner in the firm, and eventually its sole proprietor.

He established during his working life a tradition of excellence that was

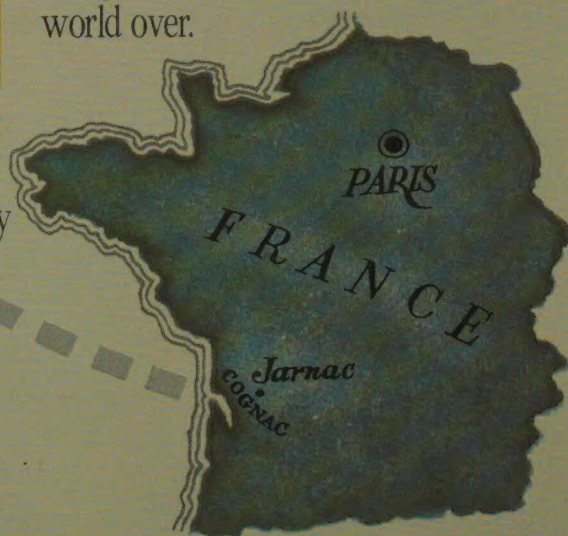


to make Hine one of the great cognac houses of France – a tradition which six succeeding generations of his family have faithfully maintained down to the present day.

The reputation of Hine cognac spread from France to England, and from England to every part of the world where discerning people

appreciated a cognac of superlative and unvarying quality.

Today the name of Hine on a bottle of 3-Star, VSOP, or the superb Antique, is a mark of pre-eminence recognised by connoisseurs the world over.



Hine. The connoisseurs' cognac.

The Illustrated LONDON NEWS

Number 7001 Volume 269 December 1981

THE ILLUSTRATED
LONDON NEWS

BRIEFING

Our comprehensive guide to events begins on page 7 with highlights and contents and continues on the following page with a calendar for the month. Thereafter detailed listings appear under subject headings between pages 11 and 26 and pages 97 and 106.

The Illustrated LONDON NEWS

Editor and Publisher

James Bishop

Deputy Editor

Des Wilson

Production Editor

Margaret Davies

Deputy Production Editor

Philippa Rickard

Features Editor

Ursula Robertshaw

Art Editor

Peter Laws

Art Assistant

Jo Plent

Sub Editor

Charlotte Syms

Archaeology Editor

Ann Birchall

Travel Editor

David Tennant

Circulation Manager

Richard Pitkin

Production Manager

John Webster

Advertisement Manager

Robin Levey

Display Manager

Sam Everton

© 1981 The Illustrated London News & Sketch Ltd. World copyright of all editorial matter, both illustrations and text, is strictly reserved. Colour transparencies and other material submitted to *The Illustrated London News* are sent at their owners' risk and, while every care is taken, neither *The Illustrated London News* nor its agents accept any liability for loss or damage.

Subscription rates: 12 issues plus Christmas number. UK and Eire, second class mail £14. Overseas, air-speeded delivery £17. ISSN number: 0019-2422

Frequency: monthly plus Christmas number. You can make sure of receiving your copy of *The Illustrated London News* each month by placing a firm order with your newsagent or by taking out a personal subscription. Please send orders for subscriptions to: Subscription Department, 23-29 Emerald Street, London WC1N 3QJ. Telephone 01-404 5531.

UK news trade agents: S. M. Distribution Ltd, 16/18 Trinity Gardens, London SW9 8DX. USA agents: British Publications Inc, 11-03 46th Avenue, Long Island City, NY 11101, USA; and Expeditors of the Printed Word Ltd, 527 Madison Avenue, New York, NY 10022, USA. Second class postage paid in New York, NY.



The Queen in Sri Lanka.



Deer farming in Scotland.



Cigarette card catalogue.

The royal tours

34 & 43

Pictorial record of the Queen's tour of Australia, New Zealand and Sri Lanka and the Prince and Princess of Wales in the Principality. Cover photograph by Tim Graham.

Letter from Namibia

40

Robert Jackson reports on the progress being made towards independence.

Farming the red deer

50

Rosalind Kerven explains the importance of the red deer to the future of the Scottish Highlands.

The counties: Worcestershire

53

James Lees-Milne continues our series with his personal view of Worcestershire.

Catalogue for cartophiles

62

Examples from a recently published cigarette card catalogue.

Britain's first Dame

64

Hilton Tims describes the work of Dame Leila Paget.

In the gardens of China

67

Nancy-Mary Goodall's photographs of her visit to China earlier this year.

Attack off Cape Bon

72

John Winton recalls a Royal Navy victory of 40 years ago.

The mystery of the microscopes

76

Brian J. Ford recounts his search for some 18th-century microscopes.

Selected for Christmas

82

Ursula Robertshaw's choice of Christmas gifts for collectors.

A plan for Battersea

88

Stephen Games outlines a scheme to save a familiar London landmark from demolition.

Comment

31

For the record

32

Window on the world

33

Westminster commentary by Sir Angus Maude

37

Washington commentary by Sam Smith

37

Our notebook by Sir Arthur Bryant

38

100 years ago

38

Foreign affairs: Norman Moss on the nuclear threat

40

Art: Edward Lucie-Smith on Gonzaga splendours

60

Books: Reviews by Robert Blake, Sally Emerson and Ursula Robertshaw

74

Letters to the Editor

75

The sky at night: Probing the depths of space by Patrick Moore

78

Travel: Des Wilson on New York—the forgotten state

85

Archaeology: Excavations at Ostrakine, Part II by Eliezer D. Oren and Martha A. Morrison

90

Motoring: Stuart Marshall on driving defensively

91

Money: John Gaselee on the rewards of retirement

92

Bridge: Bidding a slam by Jack Marx

93

Chess: John Nunn on a fine win for Britain

94

4 Bloomsbury Square, London WC1A 2RL. Telephone 01-404 4300



SF 110

MIDDLE T.A.R. As defined by H.M. Government

DANGER: H.M. Government Health Departments' WARNING: THINK FIRST—MOST DOCTORS DON'T SMOKE

By Appointment
to Her Majesty The Queen
Suppliers of Martini Vermouth
M & R Martini & Rossi Ltd. London

By Appointment
to Her Majesty Queen Elizabeth
The Queen Mother
Suppliers of Brandy & Martini Vermouth
M & R Martini & Rossi Ltd. London



Fairy tales can come true.

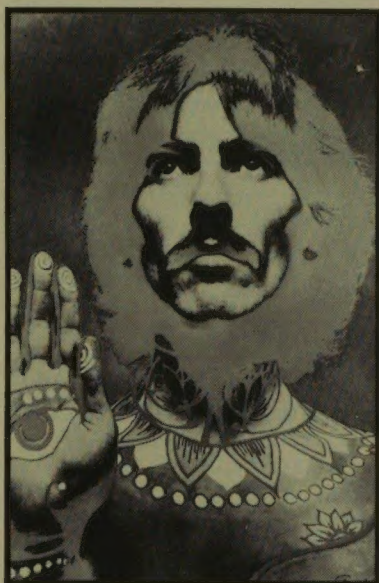
There's a little magic in every glass of Martini Dry. In its clean, fresh taste. In its unique blend of the choicest wines and herbs. But, most magical of all, it doesn't have to disappear at midnight.



Martini and M & R
are registered Trade Marks

BRIEFING

DECEMBER



Beatles memorabilia: December 22.

December brings carols, the Christmas holidays and, on December 21, the shortest day of the year.

The Trafalgar Square tree is lit, the pantomime season begins and the Queen and Duke of Edinburgh attend Christmas music at Fishmongers' Hall. It is a busy month for sport with Boxing Day football, the Australian rugby tour and Varsity matches. Isaac Stern plays at the Festival Hall, a new Dudley Moore film opens in the West End, Joan Sutherland sings at Covent Garden and a new Medical Gallery opens at the Science Museum. The Royal Smithfield Show is held and Part II of the Great Japan exhibition begins. A Pinero play opens at the National, George Melly plays at Ronnie Scott's and auctions range from fine French furniture to rock-and-roll memorabilia.



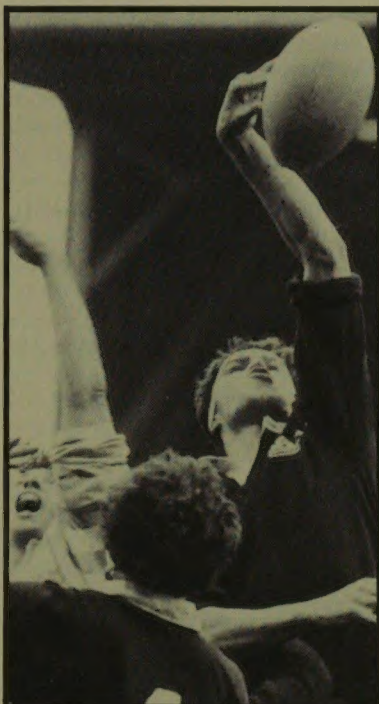
Isaac Stern in concert: December 11.



Dudley Moore and Liza Minnelli together in *Arthur*: December 17.



Clark Gable and Vivien Leigh for Christmas from the BBC: December 25.



The Varsity rugby match: December 8.

CONTENTS

Calendar, a day-by-day selection of events	8
Theatre by J. C. Trewin	11
Cinema by Michael Billington	13
Television and Radio by Annette Brown	15
Music by Margaret Davies	17
... and Derek Jewell	18
Opera by Margaret Davies	19
Ballet by Ursula Robertshaw	20
Art by Edward Lucie-Smith	21
London Miscellany, with special sections on royalty and for children, by Miranda Madge	24
Christmas Shows, for a family outing, by Angela Bird	25
Lectures by Miranda Madge	26
Sport by Frank Keating	97
Selective Shopping by Mirabel Cecil	98
Museums by Kenneth Hudson	99
Salerooms by Ursula Robertshaw	100
Restaurants by John Morgan	101
Wine by Peta Fordham	104
Out of Town by Angela Bird	106

Briefing researched by Angela Bird and Miranda Madge

Edited by Alex Finer



Joe Melia in pantomime: December 22.

CALENDAR

SUNDAY

December 6
National Gundog Championships in Manchester (p106)
Sidney Lumet talks at the NFT (p26)
Dazzle exhibition of jewelry opens at the Lyttelton (p22)
Yuri Masurok sings Russian songs at the Wigmore (p17)

December 13
The Prince & Princess of Wales attend morning service in Gloucester (p106)
Cracker Race in the Isle of Wight (p106)
Last day of the European Swimming Cup at Barnet (p97)
Bach Choir sing family carols at the Albert Hall (p18)
J. B. Priestley's *Eden End* on ITV (p15)

MONDAY

December 7
Royal Smithfield Show until Dec 11 (p24)
Children's trail starts at the National Gallery (p24)
Navajo Indians photographic exhibition opens at the Horniman (p99)
Carols at St Bride's (p18)

December 14
Children's trail opens at the Tate (p24)
Woman's squash championship at Wembley (p97)
Toad of Toad Hall opens at the Old Vic (p25)
George Melly at Ronnie Scott's (p18)
Messiah sung by Goldsmiths' Choral Union at the Festival Hall (p19)

TUESDAY

December 1
Christmas card exhibition opens at Stanley Gibbons (p24)
Craigie Aitchison exhibition at the Serpentine (p22)
Bournemouth Antiques Fair (p100)
Sir Frederick Gibberd talks at the RIBA (p26)

December 8
Oxford v Cambridge at Twickenham (p97)
Marc Chaimowicz exhibition opens at Nigel Greenwood Gallery (p21)
Television documentary on The Ritz (p15)
Incident at Tulse Hill first night at Hampstead (p11)

December 15
Dickens's Drive from Doughty St (p24)
Ida Haendel at the Festival Hall (p17)
First night of *The Second Mrs Tanqueray* at the Lyttelton (p11)
Nickleby & Me opens at Chichester (p25)
Documentary about Kenneth MacMillan on ITV (p15)

WEDNESDAY

December 2
America at Play exhibition starts in Bethnal Green (p99)
The Prince & Princess of Wales open Falmouth Rescue Centre (p106)
First day of British figure- & free-skating championships (p97)

December 9
Art Nouveau & decorative arts sale at Phillips (p100)
Fine & rare wines at Sotheby's (p104)
Oxford v Cambridge at Wembley (p97)
Cards on the Table opens at the Vaudeville (p11)

December 16
A Christmas Carol opens at Sadler's Wells (p19)
The Queen & the Duke of Edinburgh attend carols at Fishmongers' Hall (p24)
Isadora, television version of MacMillan's ballet on ITV (p15)

THURSDAY

December 3
Winners of the Imperial Tobacco Portrait Award on show (p22)
French furniture sale at Christie's (p100)
Ashton's *Illuminations* opens at Covent Garden (p20)
Elisabeth Schwarzkopf & Edward Greenfield talk at the Wigmore (p26)

December 10
Winter Antiques Fair in Edinburgh, until Dec 12 (p100)
Sale of sporting & livestock paintings at Bonhams (p100)
Il trovatore with Joan Sutherland at Covent Garden (p19)
True West opens at the Cottesloe (p11)

December 17
Showjumping starts at Olympia (p97)
Arthur opens in the West End (p13)
Last season's *Don Giovanni* revived at Covent Garden (p19)
The School for Scandal first night at Greenwich (p11)
Treasure Island opens at the Mermaid (p25)
Kagel 50th birthday concert (p17)

FRIDAY

December 4
Antiques Fair at Castle Howard until Dec 6 (p100)
World Masters' Darts at Wembley (p97)
Exhibition of cage & aviary birds in Birmingham (p106)
Auction of theatre designers' work at the National Theatre (p24)

December 11
Chinese sculpture exhibition opens at Eskenazi (p21)
Isaac Stern at the Festival Hall (p17)
Sinbad the Sailor opens at the Theatre Royal, Stratford East (p25)

December 18
New medical Gallery opens at the Science Museum (p99)
Choir of King's College Cambridge at the Queen Elizabeth Hall (p19)
Worzel Gummidge opens at the Cambridge (p25)
Raving Beauties in the Pink: late show at the Cottesloe until Dec 22 (p11)

SATURDAY

December 5
Wales v Australia at Cardiff (p97)
3-D film season starts at ICA (p13)
La traviata at the Coliseum (p19)
London Welsh Festival Orchestra & Choir at the Festival Hall (p17)

December 12
International gymnastics at Wembley (p97)
Comic mart at Central Hall Westminster (p24)
Meg & Mog opens at the Unicorn (p25)
Bach's Christmas Oratorio at the Queen Elizabeth Hall (p19)
Jonathan Miller's *A Midsummer Night's Dream* on BBC2 (p15)

December 19
Scotland v Australia at Murrayfield (p97)
Hiawatha returns to the Olivier (p25)
Feast of Saturnalia in Chester (p106)
Felicity Lott & the Nash Ensemble at the Wigmore (p17)
Samson et Dalila on BBC2 (p15)

<p>December 20 Last day of Part 1 of the Great Japan exhibition at the Royal Academy (p21) Monteverdi's Christmas Vespers at the Queen Elizabeth Hall (p19) Moura Lympny at the Festival Hall (p17) Bach Choir with family carols; LPO with Messiah at the Albert Hall (p18)</p>	<p>December 27 Ladbroke Badminton Trophy in Warrington (p97) <i>Pygmalion</i> on ITV (p15) Gerard & Jean's Christmas Show at the Purcell Room (p19) Comedy in Art: lecture at the Tate (p26)</p>
<p>December 21 Winter Solstice celebration on Hampstead Heath (p24) Carlo Curley plays Christmas organ music at St John's (p18) <i>Mother Goose</i> opens at the Victoria Palace (p25)</p> <p>Shortest day</p>	<p>December 28 Part 2 of the Great Japan Exhibition opens at the Royal Academy (p21) Coral Welsh National at Chepstow (p97) Sales begin at Liberty's & Barker's</p> <p>Bank holiday</p>
<p>December 22 Sale of rock-&-roll memorabilia at Sotheby's Belgravia (p100) Atarah's Band at the Festival Hall (p24) <i>The Swan Down Gloves</i> opens at the Aldwych (p25) <i>Il trovatore</i> from Covent Garden on BBC2 & R3 (p15)</p>	<p>December 29 Hilliard Ensemble with songs, catches & glees at the Wigmore (p19) <i>Don Giovanni</i> film at the Queen Elizabeth Hall (p14) Sale begins at Dickins & Jones</p>
<p>December 23 <i>Noise of Minstrels</i> in the National Theatre foyer (p18) <i>A Night in Old Peking</i> opens at the Lyric Hammersmith & <i>Joseph & the Amazing Technicolor Dreamcoat</i> at Sadler's Wells (p25)</p>	<p>December 30 Percy Thrower lectures to young people (p26) Barbara Woodhouse Goes to Beverly Hills on ITV (p15) Sales begin at John Lewis, Oxford St, & Peter Jones.</p>
<p>December 24 Tolling the Devil's Knell in Dewsbury (p106) Candlelight service at St Columba's; Carol service at St Paul's; Midnight services in many churches (pp 18, 19) Last day of Miro & Flanagan exhibitions at Waddington Galleries (p22)</p>	<p>December 31 Last day of Saxton exhibition at the British Museum & of Nature stored, Nature studied at Natural History Museum (p99) The story of St Nicholas at Bethnal Green (p24) Operation Sea Fire at Gt Yarmouth (p106)</p>
<p>December 25 Distribution of new pennies at Sherborne (p106) Christmas swim at Brighton (p106) Church services (pp 18, 19) <i>Gone with the Wind</i> on BBC television (p15)</p> <p>Christmas Day</p>	
<p>December 26 Cricket in Leeds (p106) Mummers in Cheltenham & Crookham (p106) <i>The Nutcracker</i> opens at the Festival Hall (p20) Racing at Kempton Park (p97) <i>Holiday on Ice</i> starts at Wembley (p25)</p> <p>New moon</p>	<p>Information correct at time of going to press. See listings for telephone numbers and further details. Add 01- in front of seven-digit numbers if calling from outside London. Credit card booking facilities are indicated by the symbol CC.</p>

Actual size 40mm.



We Three Kings

Not the Magi of course, but three kings of the Holy Roman Empire - Maximilian I, Charles V and Ferdinand I on a magnificent silver piece struck in Bohemia, under Matthias, 1612-19.

It is known as the Dreikaisertaler and costs £4,250. But Seaby have less expensive coins too - many of them quite beautiful and very interesting. Seaby also publish books on coins and a monthly bulletin.

There is a bookshop with new and antiquarian books, and a coin display. Visitors are very welcome, but if you can't visit us, please write for a complimentary copy of our bulletin.



SEABY

COINS AND MEDALS

BA Seaby Limited Audley House 11 Margaret Street London WIN 8AT
Telephone: 01-580 3677 Telex: 261068



Galloping Toward Christmas

at London's Most Fascinating Shop

You'll find a gracious welcome, a festive atmosphere and a huge range of tempting presents and home furnishings at the General Trading Company.

Please send for our free Christmas broadsheet.

The General Trading Company

144 Sloane Street Sloane Square London SW1X 9BL 01-730 0411

The Mermaid's Island. . . Dame Edna in Drury Lane. . . Simon Gray play for Broadway. . .
new reviews. . . first nights. . . and an informed guide to the best plays in town.

ALL WHO ARE sympathetic with the Mermaid Theatre in its present financial trouble will be glad that, whatever else is postponed, *Treasure Island* will reach that vast stage at Puddle Dock in mid-December. This and other Christmas shows are listed in full on p25.

□ I am not sure whether the spectres of Edmund Kean, Macready, Dan Leno and a variety of other anxious ghosts will be looking on at Dame Edna Everage from the wings of the Theatre Royal, Drury Lane, on February 4. Anyway, on that date the conquering Australian comedian who recently carried off a night at the Albert Hall will begin his 10-week season of a programme called, simply, *An Evening's Intercourse with Barry Humphries*.

□ It is good news that Simon Gray's searching and subtle *Quartermaine's Terms*, which is past its 100th performance at the Queen's, will be produced in New York next year after a preliminary opening in Washington. The cast is to be entirely new and American.

NEW REVIEWS



Anna Nygh and Peter Egan in *Arms and the Man*: a happy performance at the Lyric.

The symbol CC is used to indicate theatres which accept certain credit cards. A special telephone number is given where applicable. Details of each theatre are given only on the first occasion it appears in each section.

Arms & the Man

Lyric, Shaftesbury Ave, W1 (437 3686, CC). Still Shaw's most zestful play, 87 years have not withered his anti-romantic comedy of a never-never Bulgaria. It will be long before we see happier performances of the chocolate-cream soldier & the Ouidaesque sugar-stick warrior than these by Richard Briers & Peter Egan.

The Beastly Beatitudes of Balthazar B

Duke of York's, St Martin's Lane, WC2 (836 5122, CC 836 9837).

Though I had not read J. P. Donleavy's novel, that made no difference to my often unwilling pleasure in his play. Unwilling because certain passages, before the autumn of 1968, might have whitened the Censor's hair &, unfashionably & unrepentantly, I still think that judicious censorship is good. Yet the happy side of this piece with its ridiculously alliterative title, is that—thanks largely to Simon Callow's zest as a free-spoken young man—the wilder passages can be amusing. We meet the principal figures in rooms at Trinity College, Dublin, from which they are very soon sent down, implausibly because of a pair of local tarts in

a steamer trunk. Later the oddest things happen to both young men, usually round Knightsbridge with one foray to the Thames Valley. People who insist on a tidy plot will grow slowly demented; others will appreciate a skimble-skamble for the sake of the fun on the way. Two contributors to the fun are those expert comedienne, Lally Bowers & Sylvia Coleridge. But the occasion lives upon Patrick Ryecart as the quiet young man for whom there's no luck about the house, & Simon Callow as the bounder who, quite clearly, will never stop bounding. Throughout, the dramatist's prose has a curious stylized elegance. The piece might well be described as a modern Restoration comedy.

Caritas

Cottesloe, National Theatre, South Bank, SE1 (928 2252, CC 928 5933).

This is a strange piece from Arnold Wesker. Patti Love goes all out, & with much technical craft, as the Norfolk girl who, in religious ecstasy, becomes an anchoress—a recluse—immured for ever in the horror of a small cell. Wesker, who sets the play between 1377 & 1381, the time of the abortive Peasants' Revolt, has borrowed the name of his anchoress from one in Surrey some 50 years earlier. Analogies are too strained to discuss. Patti Love's acting is all that counts in a brief play which is not recommended to the sensitive.

The Hypochondriac

Olivier, National Theatre, South Bank, SE1 (928 2252, CC 928 5933).

Those who like Molière in English will be anxious to see how Alan Drury has managed the text & Michael Bogdanov the production. I do not feel that either comes off, though the treatment, with prescribed song-&-dance, is certainly vigorous enough, & such players as Daniel Massey as the imaginary invalid Argan, Emily Morgan as a pair of his daughters, & Polly James as the whirlwind maid perform with spirit & loyalty.

The Mitford Girls

Globe, Shaftesbury Ave (437 1592, CC).

I am sure that this musical—book by Caryl Brahms & Ned Sherrin; score, original & assembled, by Peter Greenwell—deserves a showing in London. What happens at a regional festival can sometimes be neglected a few months later in London, but *The Mitford Girls*, which began at Chichester, is established more easily in the West End setting of the Globe than on the prairie of the Chichester stage. Patrick Garland has adapted his production with great expertise. The cast, led by Patricia Hodge—likely to be a new star—misses nothing. Agreed, the more desperately serious-minded will blame Brahms & Sherrin for presenting their show in the context of some alarming passages in the gap between the wars. But this is not a historical document. It is an impression of an age as seen by the astonishing Mitfords. The libretto is witty & the night brings to the West End list a needed glow & glitter. We shall be wise to take the play in that sense & respect the achievement.

FIRST NIGHTS

Dec 1. Days Here So Dark

Tricycle, 269 Kilburn High Rd, NW6 (328 8626).

A ghost story by Terry Johnson performed by Paine's Plough. Until Dec 12.

Dec 8. Brecht in 1984

ICA, The Mall, SW1 (930 3647).

Moving Being present a play about Brecht & Orwell & how as radical visionaries they used their art. Until Dec 19.

Dec 8. Incident at Tulse Hill

Hampstead Theatre Club, Swiss Cottage Centre, NW3 (722 9301).

Harold Pinter directs Robert East's play about an old actor.

Dec 9. Cards on the Table

Vaudeville, Strand, WC2 (836 9988, CC).

New Agatha Christie play from her book of the same name, directed by Peter Dews. With Gordon Jackson, Derek Waring, Pauline Jameson & Gary Raymond.

Dec 10. True West

Cottesloe, National Theatre, South Bank, SE1 (928 2252, CC 928 5933).

New play by Sam Shepard, directed by John Schlesinger, about two ill-assorted brothers working on the film script for a "true-to-life Western". With Patricia Hayes, Bob Hoskins, Shane Rimmer & Antony Sher.

Dec 14. The People Show Cabaret

Royal Court, Sloane Sq, SW1 (730 1745, CC). Comic musical cabaret performed by Mark, Emile, George & Chahine. Until Jan 2.

Dec 15. The Second Mrs Tanqueray

Lytelton, National Theatre, South Bank, SE1 (928 2252, CC 928 5933).

Pinero's famous drama, from 1893, made the name of Mrs Patrick Campbell who ap-

peared as Paula Tanqueray—the role now played by Felicity Kendal. Leigh Lawson is now her husband—the part created by George Alexander—& Harold Innocent is the *raisonneur*.

Dec 16. Cinders

Royal Court Theatre Upstairs, Sloane Sq, SW1 (730 2554).

New translation of a Polish play about a film company filming the pantomime *Cinderella*, & reflecting the current struggles in Poland. Performed by members of the Young People's Theatre Scheme. Until Jan 2.

Dec 17. The School for Scandal

Greenwich, Croom's Hill, SE10 (858 7755, CC).

Revival of Sheridan's comedy of manners, directed by Alan Dossor. Until Jan 23.

Dec 18. Raving Beauties in the Pink

Cottesloe.

Late-night show by Anna Carteret, Sue Jones-Davies & Fanny Viner. A celebration of women's lives through poetry & song. Until Dec 22.

Dec 21. Isabella

Tricycle.

Barry Smith's Theatre of Puppets in a story from *The Decameron*. Until Jan 9.

ALSO PLAYING

All My Sons

Wyndham's, Charing Cross Rd, WC2 (836 3028, CC 379 6565).

Colin Blakely & Rosemary Harris in a revival of the play that first established its dramatist, Arthur Miller.

All's Well That Ends Well

Royal Shakespeare Theatre, Stratford-upon-Avon, Warwick (0789 292271, CC AmEx 0789 297129).

Peggy Ashcroft is the Countess of Rousillon in Trevor Nunn's revival of Shakespeare's dark comedy. Harriet Walter is that determined young woman, Helena. Until Jan 8.

Amadeus

Her Majesty's, Haymarket, SW1 (930 6606, CC 930 4025).

Peter Shaffer's superbly managed study of envy, the Salieri-Mozart association, is revived in its National Theatre production with Frank Finlay & Richard O'Callaghan.

Another Country

Greenwich, Croom's Hill, SE10 (858 7755, CC).

Julian Mitchell's play is set in a public school in the 1930s as English society realizes what changes are taking place in its structure. Until Dec 12.

Anyone for Denis?

Whitehall, Whitehall, SW1 (839 6975, CC 930 6693).

This is a topical & good-tempered farce about a Prime Minister & her husband. He is played by the author, John Wells, & Angela Thorne is, uncannily, the PM.

The Brothers Karamazov

Fortune, Russell St, WC2 (836 2238, CC).

This adaptation, by Richard Crane from Dostoevsky, is the first play under the Fortune's new policy of bringing out-of-town shows to the West End for brief runs of six to eight weeks. The company is Brighton Theatre. Until Dec 19.

The Business of Murder

Duchess, Catherine St (836 8243, CC).

Richard Harris has written a taut thriller that does its duty & has an extremely acute performance by Francis Matthews. ➡

Can't Pay? Won't Pay!

Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

Dario Fo's swift & happy romp about the aftermath of a women's raid on a Milan supermarket. No play in London can be acted faster.

Caught in the Act

Garrrick, Charing Cross Rd, WC2 (836 4601, cc).

Trevor Cowper's farce involves a great deal of scurrying through bedroom-cum-sitting-room-office & corridor, but is usually off the boil.

Children of a Lesser God

Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

Uncannily compelling performances by Elizabeth Quinn & Trevor Eve in Mark Medoff's American play about the hidden world of deafness. (British sign translation Dec 3 matinee.)

Decadence

Arts, Gt Newport St, WC2 (836 3334).

Steven Berkoff's new play about upper-class decadence & sexual repression. With Berkoff & Linda Marlowe. Until Dec 19.

Dog Beneath the Skin

Half Moon, 213 Mile End Rd, E1 (790 4000).

An odyssey through Europe of the 1930s, disguised as a light-hearted adventure story. Written by W. H. Auden & Christopher Isherwood, directed by Julian Sands. Until Dec 5.

A Doll's House

The Other Place, Stratford-upon-Avon, Warwick (0789 292271).

Ibsen's play translated by Michael Meyer, with Cheryl Campbell as Nora & Bernard Lloyd as Krogstad.

Educating Rita

Piccadilly, Denman St, W1 (437 4506, cc 379 6565, Prestel 2202324).

Willy Russell's rather over-valued comedy for two people continues a long run.

An Evening with Dave Allen

Haymarket, Haymarket (930 9832, cc). Return of the versatile Irish entertainer with his one-man show last seen in London in 1978.

Evita

Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

No sign of weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama.

Hansel & Gretel

Warehouse, Donmar Theatre, Earlham St, WC2 (836 6808).

David Rudkin's play for adults, transferred from The Other Place, has Brenda Bruce as the Witch.

Her Royal Highness?

Palace, Shaftesbury Ave, W1 (437 6834, cc). Timely farce by Ray Cooney & Royce Ryton about an Australian barmaid who has to stand in for Lady Diana. Marc Sinden plays the Prince of Wales & Eva Lohman his future princess.

House Guest

Savoy, Strand (836 8888, cc 930 0731). Francis Durbridge's splendidly intricate puzzle will keep most people guessing, aided by his players, Sylvia Syms & Gerald Harper.

The Killing Game

Apollo, Shaftesbury Ave, (437 2663, cc). Thomas Muschamp's play is a feverish & often implausible narrative of what can go on in officers' quarters at Camberley. With Lewis Fiander & Hannah Gordon.



Dave Allen: return to London.

The Mayor of Zalamea

Olivier, SE1 (928 2252, cc 928 5933).

An absorbingly theatrical narrative by the 17th-century Spanish dramatist, Calderon.

The Merchant of Venice

Aldwych, Aldwych, WC2 (836 6404, cc 379 6233, Prestel 22023).

John Barton's richly imagined Stratford production has David Suchet as a strikingly unusual Shylock & Sinead Cusack as a Portia to remember. Until Dec 17.

A Midsummer Night's Dream

Royal Shakespeare Theatre.

A silly attempt to treat the fairies as rod-puppets mars a revival, by Ron Daniels, with some sensitive speaking by Mike Gwilym & Juliet Stevenson.

Money

The Other Place.

Victorian comedy by Edward Bulwer-Lytton about a poor scholar who unexpectedly inherits a fortune. The part was created, under difficulties, by William Charles Macready. It had many revivals but has been neglected for some years. With Miriam Karlin & Paul Shelley. Until Jan 8.

Mother's Arms

Royal Court Theatre Upstairs, Sloane Sq, SW1 (730 2554).

Natasha Morgan's play illustrates the ideas people have of motherhood & the pressures on women. Until Dec 5.

The Mousetrap

St Martin's, West St, WC2 (836 1443, cc).

Though now in its 30th year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating.

Much Ado About Nothing

Olivier.

Peter Gill's wisely direct revival of the patrician comedy, led by Penelope Wilton & Michael Gambon.

No Sex Please—We're British

Strand, Aldwych, WC2 (836 2660, cc).

Good farces do not wane & this one, directed by Allan Davis, does not after 10 years, more than 4,000 performances & innumerable cast changes.

On The Razzle

Lytton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Even if Nestroy might wonder what had happened to the text of his 19th-century Viennese farce in Tom Stoppard's free impression, I am sure he would never stop laughing. A spirited production by Peter Wood & matching performances by Felicity Kendal, Ray Brooks, Dinsdale Landen & Michael Kitchen. We may miss the part of

Dolly Levi, but she was only in Thornton Wilder's version, *The Matchmaker*, & the ensuing musical, *Hello, Dolly!*

One Mo' Time

Phoenix, Charing Cross Rd (836 8611).

The New York company in a jazz musical from New Orleans.

One-Woman Plays

Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Yvonne Bryceland gets gallantly through a frequently tiresome trilogy by Dario Fo.

The Oresteia

Olivier.

The Aeschylean trilogy (458 BC) in a five-hour version by Tony Harrison, directed by Peter Hall. All three plays, *The Agamemnon*, *The Choephoroi* & *The Eumenides*, are given at every performance by a cast of 16 actors. Until Jan 21.

Pack of Women

Drill Hall, 16 Chenies St, WC1 (637 8270).

This cabaret, devised by Robyn Archer, is the first new production in the old premises of Action Space. Until Dec 6.

The Pick of Billy Connolly

Cambridge, Earlham St, WC2 (836 7040, cc 200 0200).

New one-man show by the Scots comic with the almost impenetrable accent. Until Dec 5.

Present Laughter

Vaudeville, Strand, WC2 (836 9988, cc).

Among the most lasting of the Coward comedies; Donald Sinden, as the egocentric actor, discovers every laugh. Until Dec 5.

Quartermaine's Terms

Queen's, Shaftesbury Ave (734 1166, cc).

Simon Gray's fine play, set in the staff common-room of a language school for foreign students, is frequently most amusing, but it rests in particular upon Edward Fox's portrait of a lonely man which can be desperately affecting & never out of key.

Richard II

Aldwych.

Alan Howard's sensibility & swift reactions distinguish this Stratford production, by Terry Hands, which is fortunate also in the York of Tony Church & the Bolingbroke of David Suchet.

Richard III

Aldwych.

Mr Hands is less happy with a self-consciously over-produced revival through which Alan Howard has to fight.

The Soldier's Fortune

Lyric, King St, W6 (741 2311, cc).

Sheila Hancock directs Thomas Otway's 16th-century comedy of marital infidelity. With Brian Murphy. Until Dec 12.

Steaming

Comedy, Panton St, W1 (930 2578, cc).

Good-tempered piece by Nell Dunn about the patrons of a municipal Turkish bath united in a hopeless effort to keep the place going. Georgina Hale & Brenda Blethyn are especially endearing.

They're Playing Our Song

Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 930 0731).

Virtually a two-part musical with Gemma Craven & Martin Shaw. Some pleasant tunes by Marvin Hamlisch & an agreeable book by Neil Simon.

Thirteenth Night

Warehouse.

A dreary political melodrama by Howard Brenton; Michael Pennington leads the cast. Until Dec 17.

Three Men in a Boat

May Fair, Stratton St, W1 (629 3036, cc).

Jeremy Nicholas in a one-man version of Jerome K. Jerome's book.

Timon of Athens

Warehouse.

Richard Pasco is in the title role of Ron Daniels's production from Stratford's The Other Place.

Titus Andronicus/Two Gentlemen of Verona

Royal Shakespeare Theatre.

The attempt to stage cut versions of both plays in a single evening meets with little fortune & it is difficult to concentrate on either the ferocious melodrama of *Titus* or the amiable youthful comedy that follows it. Patrick Stewart has a brave shot at Titus; but Sheila Hancock, using an odd enunciation, is mistaken as the tigress, Tamora. Until Dec 16.

Trafford Tanzi

Lyric Studio, W6 (741 2311 cc).

Comedy/cabaret set in a wrestling ring shows Tanzi's rise to become European women's wrestling champion. Until Dec 19.

Translations

Lytton.

Brian Friel's unexpected look at a corner of a Donegal village in 1833 may not be a masterpiece, but it is a play of subtlety & distinction.

Trickster

Young Vic Studio, The Cut, SE1 (928 6363, cc Acc).

New play by Tim Thomas, performed by him with Robert East. Until Dec 5.

The Twin Rivals

The Other Place.

George Farquhar's Restoration play with Miles Anderson, Mike Gwilym & Miriam Karlin.

Who's Afraid of Virginia Woolf?

Lytton.

This revival of Edward Albee's drama is likely to be remembered for the playing rather than the play. Paul Eddington is in fierce command as the husband, Margaret Tyzack is the wife.

The Winter's Tale

Young Vic, The Cut, SE1 (928 6363, cc Acc).

This revival is directed by Hugh Hunt. Until Dec 12.

The Winter's Tale

Royal Shakespeare Theatre.

Ronald Eyre's production, with Patrick Stewart & Gemma Jones, is intelligently spoken without superfluous experiment. Robert Eddison is valuably in the cast both as Antigonus (who is eaten by the bear) & in the chorus for Time.

The Witch of Edmonton

The Other Place.

17th-century play written by Dekker, Ford & Rowley based on the story of a pauper woman from Islington hanged as a witch in 1621. With Robert Eddison, Miriam Karlin & Harriet Walter. Until Dec 16.

Cheap tickets

Half-price ticket booth, west side of Leicester Square. Unsold tickets for that day's performances on sale for half price plus 50p service charge. Personal callers only, no cheques or credit cards. Mon-Sat 2.30-6.30pm, matinee days noon-2pm. Allow time to queue.

Details of Christmas shows appear on p25.

Dudley Moore rejects Clouseau. . . Gilbert and Sullivan bounce back. . . 3-D film festival new reviews. . . premières. . . and some advice on dozens of the best films around.



DUDLEY MOORE, one of Hollywood's current favourites, is Arthur in the film of the same name which opens at the Warner West End 2 & other West End cinemas on December 17. He was recently offered the part of the new Inspector Clouseau and turned it down. The role has gone to Richard Mulligan (star of *S.O.B.*) who will have the difficult task of following in Peter Sellers's footsteps.

□ Gilbert and Sullivan are proving popular with film-makers. Shooting starts this month in London and Cornwall on the film version of *The Pirates of Penzance* (a big New York stage hit) with Linda Ronstadt and George Rose. Five of the operas, (*Pirates*, *Iolanthe*, *Mikado*, *Gondoliers* and *Pinafore*) are also being filmed at Twickenham for release on video.

□ The Institute of Contemporary Arts in The Mall is holding a season of three-dimensional films from December 5. Children, who missed this fad of the 1950s, can catch up with such titles as *It Came from Outer Space*, *The Creature from the Black Lagoon* and *The Return of the Creature*.

□ Alan Parker (of *Midnight Express* fame) and Gerald Scarfe (the sharp-penned political cartoonist) are working together in Britain on *Pink Floyd—The Wall*, a film inspired by the British rock group's highly successful album.

□ In Britain we consider ourselves lucky now if we make a dozen films a year. In India they made 342 films during the first six months of 1981.

NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for the exact locations & times.

An American Werewolf in London (X)

A rather gruesome horror-comic made by John Landis about a lycanthropic American student doing his number in Yorkshire and London. Gore is mistaken for horror; & at crucial moments you don't know if you are meant to yowl with laughter or curl up in fright. David Naughton plays the hairy immigrant with a certain fey charm & Jenny Agutter is sweetly pretty as an unsuspecting nurse. But although American kids seem to love it, this movie struck me as a blood-thirsty pain.

Arthur (AA) Opens Dec 17.

Comedy with Dudley Moore as a spoiled, rich man whose family threaten to cut him off unless he marries the debutante of their choice & gives up the shoplifter he loves. John Gielgud is his valet & Liza Minnelli the shoplifter.

The Eye of the Needle (X) Opens Dec 17.

Based on Ken Follett's best-seller, this is a

moderately enjoyable suspense film about a Nazi agent who washes up on an island off the Scottish coast (complete with the Allied invasion plans) where he falls in love with an unhappily-married woman. Donald Sutherland, with that lugubrious-bloodhound face, makes the Nazi spy a sombrely unattractive figure & Kate Nelligan, who can suggest volcanic emotion under a still surface, gives the woman's choice between love & duty a certain suspenseful anguish. Good support from Ian Bannen & the Scottish coastline.

The French Lieutenant's Woman (AA)

Artful, elegant, thoughtfully composed film that frames John Fowles's story of obsessive Victorian passion inside the making of a contemporary movie. Meryl Streep, a Millais painting come to life, & Jeremy Irons, a lean-cheeked aristocrat, give the 1867 story a sense of doom & power: in contrast, their modern-day, movie-set *affaire* seems casual & bland, secretly connived at by their respective partners. Harold Pinter's screenplay solves the book's structural problems adroitly & Karel Reisz's direction makes glowing use of the Lyme Regis locations. It is a movie you admire rather than shout about; but it is good to see something as poised & elegant up there on the screen.

Gallipoli (A). Opens Dec 10.

Empire, Leicester Sq, WC2 (437 1234).

Australian film by director Peter Weir (who made *Picnic at Hanging Rock*), about the First World War battle in the Dardanelles. The film opened last month's London Film Festival.

ALSO SHOWING

Absolution (X)

Richard Burton plays a priest tormented by the secrets of the confessional in a thriller mystery written by Anthony Shaffer & set in a Catholic boys' school. Directed by Anthony Page.

Back Roads (AA)

Sally Field (last seen in *Norma Rae*) plays a prostitute who sets out across America with her lover in search of a better life. Directed by Martin Ritt.

Blow Out (X)

Brian De Palma's films are loaded with echoes of other directors, yet have their own particular hallucinatory quality. In this one John Travolta, in the role of a sound-effects man, comes of age proving he is a performer rather than a presence.

Citizen's Band (AA)

Social comedy set among CB-ers in a small American town, with Paul Le Mat trying to keep the emergency channels clear of interference by other citizen's band enthusiasts.

The Conductor (A)

Andrzej Wajda's film about a young Polish couple—he is a conductor & she is a violinist—and their growing relationship with an internationally celebrated Polish conductor living in America played by John Gielgud.

The End of August (A)

Bob Graham's film, based on Kate Chopin's novel *The Awakening*, tells of a woman living in New Orleans at the turn of the century & her gradual realization that she wants more out of life than to be a wife & mother.

Endless Love (AA)

Adapted from a novel by Scott Spencer about the supposed madness & rage of young love. Franco Zeffirelli's arty style puts visual beauty before sexual passion & neither Martin Hewitt as the love-crazed boy nor Brooke Shields as the object of his obsession exactly sets the screen alight.

Excalibur (AA)

John Boorman's excursion into the Arthurian past has many good things going for it: a ripe performance from Nicol Williamson as a comic-sinister Merlin, & a nice sense of comedy with Arthur being knighted while up to his neck in water & being told by his dad, on extracting Excalibur, to put it back straight away.

The Fox & the Hound (U)

New Disney animated feature about an orphaned fox cub brought up with a hound puppy & what happens as instinct takes over from friendship.

Goodbye Pork Pie (AA)

New Zealand film directed by Geoff Murphy follows the fortunes of three young people travelling from north to south New Zealand in a stolen car.

Heaven's Gate (X)

Michael Cimino has been all but lynched for making a \$36 million western that flopped, yet this story of the Johnson County War of 1891 has size, grandeur & stunning set-

pieces. The story-line is muddled (not surprisingly, with an hour chopped from the film), but you come out feeling you have had a genuine cinematic experience.

History of the World Part I (AA)

Mel Brooks's quirky, tasteless, bawdy & often guiltily enjoyable movie does not hang together but has some good episodes such as the treatment of the Spanish Inquisition as a musical number & the scene where Gregory Hines tries to persuade slavers who are sending him off to be eaten by lions that he is not a Christian but a Jew.

Honky-Tonk Freeway (AA)

John Schlesinger's latest film, starring Beau Bridges, Geraldine Page, Beverly D'Angelo & George Dzundza (from *The Deerhunter*). A motley crew—bank robbers, two nuns, a lorry-driver—descend on a small Florida township looking for a new way of life. Mayhem ensues.



Kris Kristofferson: in *Heaven's Gate*.

The Janitor (AA)

Peter Yates's stylish film is the best thriller of the year. William Hurt plays an office-block janitor hooked on a TV news reporter (Sigourney Weaver). To awaken her interest he pretends to know more than he does about a murder, making the two of them targets for the killers.

Light Years Away (AA)

Alain Tanner directs this film set in the Irish countryside. Trevor Howard is an elderly garage proprietor who takes on a young employee & confides to him that he is attempting to build a flying machine.

Loving Couples (AA)

Romantic comedy in which Shirley MacLaine & Susan Sarandon exchange husbands, played by James Coburn & Stephen Collins. Directed by Jack Smight.

Man of Iron (A)

Wajda's hugely impressive Polish film mixes fiction with fact, touches on the Polish ability to reconcile Communism & Catholicism & is also fairly scathing about doctrinaire politics.

Marilyn, the untold story (A)

Catherine Hicks plays Marilyn Monroe in a film based on the biography by Norman Mailer. Directed by John Flynn & Jack Arnold.

Memoirs of a Survivor (X)

British film based on a Doris Lessing novel about how a group of people survive future devastation. Directed by David Gladwell with Julie Christie & Christopher Guard.

Mommie Dearest (AA)

Faye Dunaway plays actress Joan

CINEMA CONTINUED

Crawford in this biography based on the book by the film star's adopted daughter. Directed by Frank Perry.

Montenegro (X)

Comic sexual fantasy with Susan Anspach as a bored American-born housewife married to a Swedish businessman. Directed by Dusan Makavejev.

New York, New York (AA)

Martin Scorsese's film traces the separate careers & marital problems of a jazz saxophonist & a rising singer. Liza Minnelli renders the title song with echoes of her mother's panache & Robert De Niro has the blinkered intensity of a real jazz musician. A flawed film but one that any lover of antique musicals should see.

Paternity (AA)

Comedy with Burt Reynolds as a man in his mid-40s who wants a child, but not marriage, & has to find a potential mother. Directed by David Steinberg, with Beverly D'Angelo as the compliant partner.

Quartet (X)

James Ivory directs Alan Bates, Maggie Smith, Isabelle Adjani & Anthony Higgins in a version of the novel by Jean Rhys about complex relationships in Paris in the 1920s.

Raiders of the Lost Ark (A)

Saturday-morning cliffhanger stuff about the search for the Ark of the Covenant by an American archaeologist & an amoral villain in cahoots with the Nazis.

Southern Comfort (X)

Violent film about a group of part-time



Scene from *Man of Iron*: Andrzej Wajda's impressive film about Poland.

weekend warriors on manoeuvres in the Louisiana swamps. Directed by Walter Hill, with Keith Carradine.

Stripes (X)

From the team that gave you *Animal House* & *Meatballs*, another vulgar pop comedy: this time about a drop-out & his no-hope chum subjecting themselves to US Army basic training. There seems to be a large market for this kind of knockabout stuff that makes Jerry Lewis look like René Clair.

Tarzan, the Ape Man (AA)

Jungle tosh directed by Bo Derek's husband, John Derek, & largely an excuse for the well-appointed star to display her lovely frame.

Three Brothers (A)

Italian film written & directed by Francesco Rosi about three brothers from different backgrounds, reunited briefly for their mother's funeral.

Tragedy of a Ridiculous Man (AA)

Italian drama directed by Bernardo Bertolucci, with Ugo Tognazzi & Anouk Aimée.

Wolfer (X)

Thriller with Albert Finney as a policeman on the trail of missing persons who have turned into killer wolves with highly developed powers.

The Museum of London continues its season of films made in London between 1930 & 1950: Dec 3, *So Long at the Fair*; Dec 8, *Vessel of Wrath*; Dec 10, *Nell Gwyn*; Dec 15, *The Scarlet Pimpernel*; Dec 17, *The Private Life of Henry VIII*; 6.10pm. Museum of London, London Wall, EC2 (600 3699).

Christmas holiday films at the National Maritime Museum: Dec 22, *Blackbeard the Pirate* (U); Dec 23, *Macao* (A); Dec 29, *The Sea Devils* (U); 2.30pm. Romney Rd, SE10 (858 4422).

At the Queen Elizabeth Hall: Dec 28, 29, 7pm. *Don Giovanni* (A). Losey's splendid film version of Mozart's opera. It may appal the purists but it will delight those who want a genuine visual interpretation of the opera. South Bank, SE1 (928 3191).

Certificates

U = passed for general exhibition

A = passed for general exhibition but parents are advised that the film contains material that they might prefer under-14s not to see

AA = no admittance under 14

X = no admittance under 18

How your gift to the starving poor will be multiplied a hundredfold.

There are millions of people starving to death in the third world.

How would you like to help them in a way that will reach down the centuries?

Your gift will be used to provide them with agriculturists, engineers, doctors, teachers and others, who will devote their entire working lives to helping them overcome poverty, disease, and starvation.

And they will be able to do so effectively, because the people they work with will be their own countrymen.

How does this happen?

We select especially talented children from large, stable families. We choose these from villages in the poorest countries in the world.

We then bring them to our International Children's Village in Sussex, where they learn to know and respect each other, at the same time as preserving their own cultures.

In the Village we teach them vital farming skills and crafts.

And at local schools, they receive the education they need to make further studies possible, from engineering to medicine.

After qualifying, they return

to their own countries.

Where the thousands of people they will be able to help during their lifetimes, in turn will be able to help tens of thousands of others. And so your gift is multiplied a hundredfold, as its effects reach down the centuries.

Our programme is the most far-reaching for a long-term solution.

But it needs your help desperately.

Please send your donation to: The Director of Appeals,
Pestalozzi International Children's Village Trust, Sedlescombe, Battle, Sussex.
And we'll send you details on the Village, and on how you can help us further, if you wish, by deed, bequest, or covenant.

Name

Address

 Pestalozzi International Children's Village

TELEVISION AND RADIO

ANNETTE BROWN

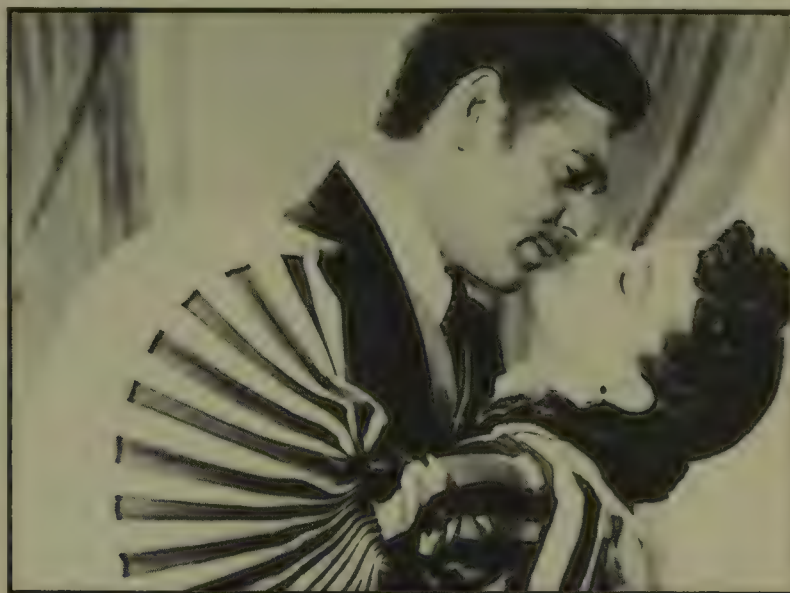
BRIEFING
DECEMBER 1981

A battle for viewers on the small screen. . . broadcasting from Europe's satellite. . . and a guide to some listening and viewing highlights through the month.

FULL DETAILS of Christmas viewing remain embargoed until just days before the festivities, but last year's record of 60 films between Christmas and New Year seems certain to be beaten. The BBC will be devoting the afternoon of Christmas Day to *Gone With the Wind*, starting at 3.45pm. When the news reached Bryan Cowgill, Controller at Thames, he accused the BBC of "an anti-social act" and threatened to show the lengthy sci-fi film *Close Encounters of the Third Kind* in retaliation. A later report revealed that at that time Thames had not yet secured the rights.

□ Whether we like it or not, another television revolution has arrived. While the Home Office still ponders its policy on satellite broadcasting, a new British-based company called Satellite Television has raised £10 million to use the European space agency satellite for broadcasting beginning later this month. Programmes will be beamed into an area from Finland to Malta and will be offered to an estimated five million viewers by cable companies. Individual home-receivers for satellite television currently cost about £4,000, but will be getting cheaper.

□ Composer Michael Blake Watkins has just joined LWT as the first Fellow in Television Composition in a unique collaboration between LWT and the Greater London Arts Association. He will study the use and demands of music on television and part of the Fellowship is to produce two short works for public performance in 1983.



Clark Gable and Vivien Leigh: leading the BBC's fight for Christmas Day viewers.

PICK OF THE MONTH

Programme previews carry details of dates and channel only. Transmission times are not available when the *ILN* goes to press.

Dec 1. **Your Life in Their Hands: Farmer's Knee** (BBC 2)

Farmer Bill Hollow had to have both his knees replaced with artificial joints. This programme shows how Bill coped with having to give up his farm & with his disabilities.

Dec 1. **National Union of Mineworkers** (ITV)

Documentary from Granada examines debates inside the union.

Dec 3. **Seconds Out** (BBC 1)

Second series in this comedy about boxing life with Robert Lindsey & Lee Montague.

Dec 3. **Osteopathy & Chiropractic: Manipulators** (ITV)

Second programme in an eight-part series looking at some of the leading therapies of alternative medicine. John Lloyd Fraser, writer & producer, feels that alternative & orthodox medicine should complement each other. Many osteopaths and chiropractors number a doctor or two among their patients. Sebastian Coe was prepared for his triumph in the Moscow Olympics by an osteopath.

Dec 4. **Playhouse: Virginia Fly is Drowning** (BBC 2)

Angela Huth's play deals with the delusions of romance experienced by a woman dreaming of escaping her dull suburban life by marrying. Anna Massey takes the lead.

Dec 5. **The Shogun Inheritance: Pageboy to the Gods** (BBC 2)

The last programme in an informative series about modern Japan looks at the Shinto festivals.

Dec 5. **Fidelio** (R3)

The Welsh National Opera's controversial production of Beethoven's only opera, live from Cardiff. Producer Harry Kupfer was accused of indulging in Marxist polemic. Anne Evans sings the role of Leonore, with Dennis Bailey as Florestan, Stafford Dean as Rocco the jailer & Richard Van Allan as the governor of the prison, Don Pizzaro. The conductor is Richard Armstrong.

Dec 5. **The Creeper** (World Service)

An elegant & witty thriller by Pauline Macaulay. Edward Kimberley & his lover Morris find their relationship jeopardized by the arrival of a third man, Michael.

Dec 5. **The Two Ronnies** (BBC 1)

Return series for the ill-matched pair, with their now traditional serial Charlie Farley & Piggy Malone. The duo kidnap a ladies' orchestra on a cruise liner. Let's hope the new routines are not as laboured as the last ones. Guest singers will include Elaine Page, Elkie Brooks & Kiki Dee.

Dec 7. **Horizon: Speech Therapy** (BBC 2)

Dicky Boydell was born severely handicapped & for his first 30 years could communicate only with "yes" or "no". New technology came to his aid with a Possum word store typewriter, enabling him to become one of the world's best computer programmers.

Dec 8. **The Ritz** (BBC 1)

This documentary marking the hotel's 75th anniversary examines how the traditional relationships, a hangover from the Edwardian era, still exist between guests & staff. Where else can Lord Carnarvon's chauffeur eat but downstairs in the kitchen with the staff? Upstairs a meal for two on room service can cost over £300 if it includes a 1lb tin of caviar. You don't have to be wealthy to stay at the Ritz, but it helps.

Dec 9. **Looks & Smiles** (ITV)

Director Ken Loach has produced this film in black & white. Creator of such remarkable works as *Cathy Come Home*, *Kes* & *The Gamekeeper*, he has chosen an inexperienced cast. Shot on location in Sheffield, the film charts the frustrations of teenagers leaving school. Alan (Tony Pitts) joins the army & his friend Mick (Graham Green) after many attempts to find work begins to think it's the only choice for him. Written by Barry Hines & filmed by cameraman Chris Menges.

Dec 11. **Playhouse: Findings on a Late Afternoon** (BBC 2)

John Nettles is Gerald, teetering on the edge of a nervous breakdown. Reliving a completely happy day spent with his father, he gradually comes to terms with the con-

fusions & mistakes of his past—his lies, his girlfriend's suicide, his mother's death in hospital & his guilt in arriving too late to reveal his real feelings for her.

Dec 11. **The Amazing Spiderman** (ITV)

Photographer Peter Parker (Nicholas Hammond) whirls into action again as the strip-cartoon super-hero.

Dec 12. **A Midsummer Night's Dream** (BBC 2)

Jonathan Miller directs his version of Shakespeare's fantasy in the forest.

Dec 13. **Eden End** (ITV)

Adaptation by Donald McWhinnie of J. B. Priestley's play about the good, hard-working GP, Dr Kirby. The cast includes Eileen Atkins, Georgina Hale, Frank Middlemass & Robert Stephens.

Dec 14. **Horizon: Computer Graphics** (BBC 2)

This week's edition concentrates on imagery. Since Nolan Bushnell invented games to play on a video screen, the twang of space invaders has disturbed many a quiet evening's drink in the local pub. However, this inspiration has helped scientists, doctors & now artists who use it as an art form.

Dec 15. **A Lot of Happiness** (ITV)

Jack Gold directed this documentary on the choreographer Kenneth MacMillan. It follows a new ballet, specially commissioned by Granada, from its conception, through rehearsals & into production at the TV centre. Featuring Birgit Keil & Vladimir Kloss from the Stuttgart Ballet, with costumes by Deborah MacMillan.

Dec 16. **Isadora** (ITV)

Second tribute to Kenneth MacMillan from Granada this week. *Isadora* was the Royal Ballet's most ambitious project for its 50th anniversary earlier this year. The role of Isadora was danced by Merle Park, who was the body, and acted by Mary Miller, who was the voice of the ill-fated dancer. Richard Rodney Bennett wrote the score which includes some pastiches of Isadora's favourite composers.

Dec 19. **Samson et Dalila** (BBC 2)

Elijah Moshinsky's new production of Saint-Saëns's opera has designs by Sidney Nolan

& choreography by David Bintley. With stirring performances from the slinky Shirley Verrett, looking ravishing with a closely cropped head of hair, & Jon Vickers in the title roles. Colin Davis conducts. There will be simultaneous sound on Radio 3 & Covent Garden Video Productions Ltd will release a video tape & disc of the production.

Dec 20. **The Potting Shed** (ITV)

This adaptation of Graham Greene's play by Pat Sandys is produced & directed by David Cunliffe. The cast includes Paul Scofield, Celia Johnson, Anna Massey, David Swift & Maurice Denham.

Dec 22. **Il trovatore** (BBC 2)

Live from Covent Garden with Joan Sutherland. Simultaneous broadcast with R3.

Dec 26. **Frost Fairs & Winter Pastimes** (World Service)

Robert Hardy presents an impression of the severe winters of Britain's past & how people endured & even enjoyed them.

Dec 27. **Pygmalion** (ITV)

Twiggy is Eliza Doolittle & Robert Powell is Professor Higgins in Shaw's favourite about the cockney flower girl & her Svengali. With Ronald Fraser as Pickering, Arthur English as Eliza's father & Mona Washbourne as Mrs Pearce. Produced by David Cunliffe & directed by John Glenister.

Dec 30. **Barbara Woodhouse goes to Beverly Hills** (ITV)

This indefatigable lady is now casting her eyes on the dogs across the Atlantic. The pets of Zsa Zsa Gabor, David Soul & Tippi Hedren get the Woodhouse treatment.

FREQUENCIES:

Radio 1 MF 1053kHz/285m or 1089 kHz/-275m. **Radio 2** MF 693 kHz/433m or 909kHz/330m. **Radio 1/2** VHF 88-91 MHz. **Radio 3** VHF 90-92.5 MHz. MF 1215kHz/247m. **Radio 4** LF 200kHz/1500m and VHF 92-95MHz. Greater London area MF 720kHz/417m. **LBC** MF 1152kHz/261m, VHF 97.3MHz. **Capital** MF 1548kHz/194m, VHF 95.8MHz. **BBC Radio London** MF 1458kHz/206m and VHF 94.9MHz. **World Service** MF 648kHz/463m.

We bet you £5...



...test drive the Alfased Ti and you won't buy a Golf GTI or an Escort XR3.

Alfa Romeo invented the term Ti (Turismo Internazionale) back in 1951 on the classic 1900 series. It was used to denote, quite simply, the most powerful, the best in the range. And this Alfased Ti hatchback, available with both 1.3 and 1.5 litre engines, is just that.

Walk round the car—it looks right. Aerodynamic spoilers front and rear, flared wheel arches and a wide track. A true sports saloon. Sit in the car. Adjust the steering wheel. (You can do that on all Alfa Romeos). It feels right.

Start the engine. Blip the throttle. Listen to the crisp response from the engine's two twin-choke carburettors, which meter precise amounts of air/fuel mixture to the engine. It sounds right.

Now drive off. The overhead cam flat four 'boxer' engine pulls strongly and revs freely as you accelerate through the gears—five close ratio gears (another feature shared by all Alfa Romeos) 95 bhp from the 1.5 litre engine will give you a top speed of 109mph*, but, what you'll appreciate most, is the willing way the power is available right through the range.

Head for the country. Now the Ti really comes into its own as you flick through bends. The front wheel drive and rack and pinion steering give you just the right amount of feedback. Coil springs and telescopic double acting hydraulic shock absorbers all round, plus a Watts parallelogram linkage with Panhard rod at the rear, all add up to a suspension system which combines good ride and road holding, yet transmits that vital 'road feel'.

When it comes to the brakes we have made sure that they match up to the performance: powerful, servo-assisted disc brakes on all four wheels with the added safety of a dual circuit and braking power regulation on the rear wheels.

And when you stand back to admire the Ti, it's nice to know that it'll go on looking that good for a long time, thanks to a complete programme of corrosion protection including electrophoretic dip, and foam injection of vulnerable box sections.

With major services 12,000 miles apart, and only 2/3 hours of routine maintenance even then, running costs could be a pleasant surprise too.

The Alfased Ti looks right, feels right, sounds right, drives right. We bet it's right for you. And that's where our bet comes in.

Alfased Ti 1.3 hatchback – £5380 recommended retail price, including VAT and car tax.
Alfased Ti 1.5 hatchback – £5600 recommended retail price, including VAT and car tax.
Delivery and number plates extra.

0% Buy and register an Alfa Romeo Alfased Ti during December and we'll INTEREST arrange totally interest-free credit.

The Alfa Bet Arrange a test drive soon with your Alfa Romeo dealer. If, within six weeks of taking your test drive, you buy and register a Golf GTI or an Escort XR3, we lose our bet and pay you the £5. But we're confident we won't lose. P.S. This challenge also applies to the rest of our range.



Telephone the Alfa Romeo HOTLINE now on 01-409 2929 for written details of the very special credit offer during December and the name of your nearest dealer.

Alfa Romeo (G.B.) Ltd, Geron Way, Edgware Road, London NW2 6LW.



Alfa Romeo
Winning technology. From the start.



*Manufacturer's figures. Official fuel figures for the Alfased 1.5 Hatchback are Dellorto Carburettors: Urban Cycle 23.9mpg (11.8 litres); at a constant 56mph, 44.1mpg (6.4 litres/90 km); and at 75 mph, 32.1mpg (8.8 litres/120 km).
(The bet closes on 31st December 1981.)

Christmas choirs and Carlo Curley... the LSO's bargain tickets at the Barbican... the classical listings... and (overleaf) Derek Jewell's popular music column.



RODNEY SHACKELL

CONCERTS OF CHRISTMAS MUSIC and carols dominate the musical scene this month: the Bach Choir with the Philip Jones Brass Ensemble at the Albert Hall, Carlo Curley on the organ at St John's Smith Square, at the South Bank the London Orpheus Choir in the Christmas Oratorio, Goldsmiths' Choral Union in Messiah and the Richard Hickox Singers in Monteverdi's Christmas Vespers. There are carol services in all the main London churches.

Full details of Christmas music overleaf.

□ The London Symphony Orchestra, who next year move into their new premises in the Barbican Centre, have announced details of a subscription scheme for their inaugural season in 1982, to be given in conjunction with the English Chamber Orchestra. It offers a saving of up to 33 per cent on the cost of individual tickets. There is a choice of 15 series, comprising six, nine or 12 concerts. Application must be made at once and payment completed by January 1, 1982. Ring 628 0183 for details.

CLASSICAL MUSIC GUIDE

ALBERT HALL

Kensington Gore, SW7 (589 8212).

Dec 4, 7.30pm. **Band of the Grenadier Guards, Royal Choral Society.** Wagner, Prelude & Chorus Die Meistersinger; Puccini, Humming Chorus from Madame Butterfly; Handel, Hallelujah Chorus from Messiah.

Dec 7, 7.30pm. **London Philharmonic Orchestra,** conductor Sanderling; Shura Cherkassky, piano. Brahms, Piano Concerto No 1; Beethoven, Symphony No 5.

ST JOHN'S

Smith Sq, SW1 (222 1061).

Dec 3, 7.30pm. **BBC Singers, Westminster Cathedral Choristers,** conductors Poole, Lemare. Williamson, Gloria; Britten, Sacred & Profane, A Boy was Born; Cowie, Madrigals Book I; Connolly, Verse. (6.30pm. Pre-concert discussion, The composer & the audience, with Anne Macnaghten & Iris Lemare, 50p.)

Dec 7, 1pm. **Ralph Kirshbaum,** cello; **Clifford Benson,** piano. Bach, Suite No 1 for cello; Britten, Sonata in C; Chopin, Introduction & Polonaise brillante Op 3.

Dec 8, 7.30pm. **Orchestra of St John's Smith Square,** conductor Lubbock; Judith Pearce, flute; Marisa Robles, harp. Haydn, Symphonies Nos 87 & 83 (The Hen); Mozart, Concerto for flute & harp K299; Debussy, Danse sacrée et danse profane.

Dec 14, 1pm. **Amadeus Quartet.** Mozart, Quartet in G K387; Britten, Quartet No 2.

Dec 15, 7.30pm. **Craig Sheppard,** piano. Haydn, Sonata No 47; Schumann, Humoresque Op 20; Scriabin, Sonata No 6, Four Pieces Op 56; Liszt, Gnomenreigen, Feux

follets, Hungarian Rhapsody No 12.

Dec 17, 1.15pm. **Nicholas Daniel,** oboe; **Sharon Cooper,** contralto; **Julius Drake,** piano. A Menagerie: entertainment in words & music from Keats to Thurber, from Schubert to Coward.

Dec 21, 1pm. **Katia & Marielle Labeque,** two pianos. Lutoslawski, Variations on a theme of Paganini; Ravel, Suite, Ma mère l'oye; Gershwin, Rhapsody in Blue.

SOUTH BANK

SE1 (928 3191).

(FH=Festival Hall, EH=Queen Elizabeth Hall, PR=Purcell Room.)

Dec 1, 8pm. **London Symphony Orchestra & Chorus,** conductor Svetlanov; Helen Watts, mezzo-soprano; Ronald Dowd, tenor; Robert Lloyd, bass. Elgar, The Dream of Gerontius. FH.

Dec 2, 5.55pm. **Peter Hurford,** organ; **John Williams,** guitar. Bach. EH.

Dec 2, 8pm. **BBC Symphony Orchestra & Chorus,** conductor Pritchard; Yvonne Kenny, soprano; Ann Murray, mezzo-soprano; Anthony Rolfe Johnson, tenor; Gwynne Howell, bass. Schubert, Mass in A flat (Missa Solemnis); Strauss, Ein Heldenleben. FH.

Dec 3, 8pm. **Royal Philharmonic Orchestra,** conductor Temirkanov; Miriam Fried, violin. Brahms, Violin Concerto; Ravel, Mother Goose Suite; Stravinsky, Firebird Suite. FH.

Dec 4, 7.45pm. **London Bach Orchestra,** conductor Cornford; John Wilbraham, trumpet. Bach, Suite No 1, Brandenburg Concerto No 6; Haydn, Trumpet Concerto; Mozart, Symphony No 41 (Jupiter). EH.

Dec 5, 7.45pm. **City of London Sinfonia,** conductor Hickox; Judith Pearce, flute. Poulenc, Sinfonietta; Ibert, Flute Concerto. Divertissement; Saint-Saëns, Carnival of the Animals. EH.

Dec 5, 8pm. **London Welsh Festival Orchestra & Choir,** conductor N. Davies; Vivien Townley, soprano; Janet Coster, mezzo-soprano; Dennis O'Neill, tenor; Richard Rees, bass. Verdi, Requiem. FH.

Dec 6, 3pm. **Andre Tchaikovsky,** piano. Bach, Toccata in C minor BWV 911; Schubert, Sonata in G D894; Chopin, 24 Preludes Op 28. EH.

Dec 6, 7.30pm. **London Philharmonic Orchestra,** conductor Solti; Maurizio Pollini, piano. Stravinsky, Jeu de cartes; Schumann, Piano Concerto; Beethoven, Symphony No 5. FH.

Dec 7, 8pm. **London Symphony Orchestra & Chorus,** conductor Mata. Ravel, Daphnis et Chloë; Stravinsky, The Rite of Spring. FH.

Dec 8, 7.45pm. **English Chamber Orchestra,** conductor Kraemer; William Bennett, flute; Osian Ellis, harp. Mozart, Overture & ballet music (Les petits riens), Concerto in C for flute & harp K299, Symphony No 31 (Paris). EH.

Dec 8, 8pm. **Philharmonia Orchestra,** conductor von Maticic; Helen Donath, soprano. Viennese evening: Music by Strauss. FH.

Dec 9, 7.45pm. **Juilliard Quartet.** Beethoven, Quartets in F Op 59 No 1 (Rasumovsky), in B flat Op 130 with Grosse Fugue Op 133. EH.

Dec 9, 8pm. **BBC Symphony Orchestra,** conductor Vonk; Victoria Postnikova, piano. Mozart, Symphony No 39; Roussel, Bacchus et Ariane, Suite No 2; Rachmaninov, Rhapsody on a Theme of Paganini. FH.

Dec 10, 8pm. **Royal Philharmonic Orchestra,** conductor Dorati; Yehudi Menuhin, violin; Julia Varady, soprano; Dietrich Fischer-Dieskau, baritone. Mozart, Violin Concerto in D K218; Bartók, Duke Bluebeard's Castle. FH.

Dec 11, 7.45pm. **Scottish Chamber Orchestra,** Kyung-Wha Chung, director & violin; Cho-Liang Lin, violin; Heinz Holliger, oboe; Trevor Pinnock, harpsichord. Bach, Violin Concertos in E BWV1042, in A minor BWV1041, Concertos in D minor for violin & oboe BWV1060, for two violins BWV 1043. EH.

Dec 11, 8pm. **Isaac Stern,** violin; **Andrew Wolf,** piano. Brahms, Scherzo in C minor from FAE Sonata; Schubert, Sonatina in G minor D408; Bartók, Sonata No 1; Franck, Sonata in A. FH.

Dec 13, 3.15pm. **Philharmonia Orchestra & Chorus,** conductor A. Davis; Jennifer Smith, soprano; Stephen Roberts, bass. Fauré, Requiem; Elgar, Symphony No 1. FH.

Dec 13, 7.30pm. **London Philharmonic Orchestra,** conductor Solti. György Pauk, violin; Ralph Kirshbaum, cello. Haydn, Symphony No 102; Brahms, Concerto in A minor for violin & cello; Prokofiev, Romeo & Juliet suite. FH.

Dec 15, 8pm. **London Symphony Orchestra,** conductor Mata; Ida Haendel, violin. Chavez, Sinfonia India; Sibelius, Violin Concerto; Dvorák, Symphony No 9 (From the New World). FH.

Dec 16, 7.45pm. **Amadeus Quartet.** Beethoven, Quartets in E flat Op 127, in F Op 59 No 1 (Rasumovsky). EH.

Dec 16, 8pm. **London Mozart Players,**

conductor Elder; Monserrat Caballé, soprano. Haydn, Symphony No 22 (Philosopher); Mozart, Per pietà, Come scoglio, Symphony No 25; Rossini, Overture The Italian Girl in Algiers, Sombre forêt, Pour notre amour plus d'espérance; Donizetti, L'amour suo mi fe' beata. FH.

Dec 17, 8pm. **London Philharmonic Orchestra,** Christopher Eschenbach, conductor & piano; Justus Frantz, piano. Mozart, Symphony No 35 (Haffner), Concerto in E flat for two pianos; Beethoven, Symphony No 6 (Pastoral). FH.

Dec 17, 7.45pm. **London Sinfonietta,** conductor Kagel. Mauricio Kagel 50th-birthday concert: Kagel, Kontra Danse, Blue's Blue, Ten Marches to Miss the Victory, Finale. EH.

Dec 20, 3pm. **Moura Lympany,** piano. Haydn, Schumann, Liszt, Debussy, Ravel. EH.

Dec 27, 3pm & 7.30pm. **London Concert Orchestra, Johann Strauss Dancers,** Jack Rothstein, director & violin; Marilyn Hill Smith, soprano. The Magic of Vienna with music by the Strauss family. FH.

Dec 27, 7.15pm. **London City Ensemble & Singers,** conductor Murray; Carolyn Allen, mezzo-soprano; Patricia Grant, soprano; Chris Connah, Philip Summerscales, baritone. The Magic of Rodgers & Hammerstein with songs from *South Pacific*, *The King & I*, *Carousel*, *The Sound of Music*, *State Fair* & *Oklahoma!* EH.

Dec 30, 7.15pm. **New Concert Orchestra, Young Savoyards,** conductor Burrows; Janice Hooper-Roe, mezzo-soprano; Alan Byers, tenor; Peter Pratt, Michael Wakeham, baritone. Gala night of Gilbert & Sullivan. Songs, choruses & complete scenes from the Savoy operas performed in costume. EH.

Dec 31, 7.15pm. **New Concert Orchestra,** conductor Murray; Offenbach Dancers, choreographer Bates; Janice Hooper-Roe, mezzo-soprano; Terry Jenkins, tenor; Gareth Jones, baritone. The World of Offenbach. Songs & scenes from Offenbach's most popular operettas. EH.

WIGMORE HALL

Wigmore St, W1 (935 2141).

Dec 5, 12, 16, 7.30pm. **Beethoven Piano Trio Cycle: Parikian-Fleming-Roberts Trio.** Dec 5, Beethoven, Piano Trios in E flat Op 1 No 1, Op 70 No 2, Kakadu Variations Op 121a; Dec 12, Piano Trios in B flat Op 11, in D Op 70 No 1 (The Ghost), in G Op 1 No 2; Dec 16, Variations in E flat Op 44, Piano Trios in C minor Op 1 No 3, in B flat Op 97 (The Archduke).

Dec 6, 7.30pm. **Yuri Masurok,** baritone; **Craig Sheppard,** piano. Russian songs.

Dec 8, 7.30pm. **Willem Brons,** piano. Beethoven, 11 Bagatelles Op 119, Sonata in A Op 101; Liszt, Vallée d'Obermann; Schubert, Sonata in A Op posth.

Dec 10, 7.30pm. **The Consort of Musicke,** director Rooley. Pastorals & verse anthems for voices, lute, viols & organ; music by Byrd, Gibbons, East, Ravenscroft & others.

Dec 15, 7.30pm. **Suzanne Murphy,** soprano; **Dennis O'Neill,** tenor; **Julian Smith,** piano. Bellini, Donizetti, Verdi, Puccini. Songs & duets.

Dec 19, 7.30pm. **Nash Ensemble;** Felicity Lott, soprano. Mozart, Adagio & Rondo K617 for piano, flute, oboe, viola & cello; Balakirev, Octet Op 3 for piano, strings & wind; Tchaikovsky, Songs, String Sextet Op 70 (Souvenir de Florence). ➔

It's all a
matter
of taste.



Send now for our Colour brochure

Lythe Hill Hotel.

The two of us.

'Auberge de France'
XIV Century French restaurant.
Period bedrooms.

'L'Entente Cordiale'.
English cooking.

28 luxury bedrooms and suites.

Lythe Hill Hotel,
Petworth Road,
Haslemere, Surrey.
Haslemere 51251
Telex 858402.

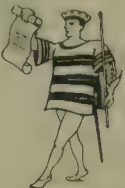
Egon Ronay. A Prestige Hotel
B.T.A. Commended Hotel.

TRACING YOUR FAMILY HISTORY?

If you need professional help,
turn to the team of genealogists
with most experience world-wide.

For efficiency and economy in
HERALDRY and FAMILY
HISTORY send all known details
for FREE
estimate, to:

**ACHIEVEMENTS
OF NORTHGATE**
Canterbury
CT1 1BAJ
or tel. Dr. Swinfield
(0227) 62618



LET THE GIN BE



Really Dry Gin

CHRISTMAS MUSIC

ALBERT HALL

Kensington Gore, SW7 (589 8212).

Dec 5, 3pm & 7.30pm. **English Brass Ensemble, English Baroque Choir, London Oriana Choir, Mill Hill Choral Society, Haberdashers' Aske's School Boys' Choir,** conductor Lovett; Fiona Hibbert, harp; Tristan Fry, percussion; Malcolm Hicks, organ. Carols for Christmas: 3pm, Children's carols.

Dec 11, 7.45pm. **London Philharmonic Orchestra,** conductor Handley; John Price, bassoon; Hedwig Bilgram, organ. Weber, Bassoon Concerto in F; Stravinsky, Circus Polka; Elgar, Pomp & Circumstance Marches 3 & 4; Delius, Prelude In the Trojans; Organ solos & carols for audience & orchestra.

Dec 12, 3pm & 7.30pm. **English Brass Ensemble, London Choral Society, Haberdashers' Aske's School Boys' Choir,** conductor Cleobury; Tristan Fry, percussion; Margaret Phillips, organ; Fiona Hibbert, harp; Richard Stilgoe, compère. Festival of carols: 3pm, Children's carol concert; 7.30pm, Carols & Christmas music.

Dec 13, 7.30pm. **Southern Sinfonietta, St Botolph's Handbell Ringers of Northfleet, Alexandra Choir, Choristers of Rochester Cathedral Boys' Choir,** conductor Hill; Gareth Roberts, tenor; Geoffrey Morgan, organ. Carol concert.

Dec 13, 20, 2.30pm. **Philip Jones Brass Ensemble, Kneller Hall Trumpeters, Bach Choir,** conductor Willcocks; David Corkhill, James Blades, percussion; John Scott, organ. Family carols.

Dec 14, 7.30pm. **English Renaissance Players, London Schools Steel Orchestra, London Oriana Choir, English Baroque Choir,** conductor Lovett. Carols & crumhorns: Christmas music from medieval times to the present day.

Dec 17, 7pm. **Goldsmiths' Choral Union,** conductor Wright; Antony Saunders, Roger Vignoles, pianos; Christopher Bowers-Broadbent, organ; Robert Howes, percussion; Donald Swann & Frank Topping, guests. Carol concert.

Dec 19, 2.30pm, Dec 19, 23, 7.30pm. **Fanfare Trumpeters, Royal Choral Society,** conductor M. Davies; John Birch, organ; Rolf Harris, presenter, Dec 19, 2.30pm; Julian Lloyd-Webber, presenter, Dec 19, 23, 7.30pm. Family carol concert.

Dec 20, 7.30pm; Dec 21, 7.45pm. **London Philharmonic Orchestra & Choir,** conductor Maag (Dec 21, conductors Aldiss & Maag); Teresa Cahill, soprano; Alfreda Hodgson, contralto; Martyn Hill, tenor; Stafford Dean, bass. Handel, Messiah.

ALL SOULS' CHURCH
Langham Place, W1.

Dec 13, 5pm, 8pm. Carols by candlelight.
Dec 20, 11am, Family toy carol service; 6.30pm, Congregational carols.

Dec 25, 9.30am, 12.30pm, Holy Communion; 11am, Morning Service.

NATIONAL THEATRE
Lyttelton Stalls Foyer, SE1.

Dec 12, 1.30pm & 6.15pm. **The Europa Singers,** seasonal choral music.

Dec 18, 6.40pm. **NT Brass Quintet,** secular & Christmas music from baroque to Romantic eras.

MUSIC CONTINUED

POPULAR MUSIC



George Melly: festivity at Ronnie Scott's.

Of course we know what month it is. Even if we did not, the name of the main attraction at Ronnie Scott's Club would proclaim Christmas as surely as carol concerts at the Albert Hall. George Melly, Britain's idiosyncratic dealer in the blues, has been unloading his *double-entendres* on office-party survivors at Scott's for years. He is about to repeat the dosage for three weeks from December 14.

December also offers some surprises this year. The Albert Hall is not all holly and ivy. Many hits of the exotic rock band Queen will be played there (December 8) in special arrangements for the Royal Philharmonic Orchestra and Chorus, with Jacques Loussier, Julian Bream, Elena Duran and Julian Lloyd-Webber as soloists—proceeds in aid of the Leukaemia Research Fund. And chasing up their autumn albums, Police and Genesis and Joan Armatrading ride out to make rare British appearances.

Police first. With their album "Ghost in the Machine" (A and M), they attempt to break out of the white-reggae corner in which they might become trapped. The

songs are more intense, more socially conscious—but there is nothing on the record as immediately attractive as the earlier "Message in a Bottle" or "Walking on the Moon". Their choice of songs at Wembley Arena (December 14-16) will be interesting.

Even more intriguing will be the programmes Genesis select for their concerts at the same venue (December 17-19) and Birmingham's National Exhibition Centre (December 20-23). "Abacab" (Charisma), their first album since "Duke" in the spring of 1980, is a significant watershed. The symphonic progressions and extended themes of the early-1970s supergroup have largely disappeared. So has the lyric sheet. Instead you get a 10-song mixture of contemporary styles with occasional hallmarked Genesis touches. It seems they are uncertain how to tackle the 80s, are perhaps waiting for their fans to give them a sign.

Joan Armatrading had to cancel an October tour because of illness. Now she is visiting major centres, among them Hammersmith Odeon (December 12, 13), and will surely sing her new ballad, "The Weakness in Me", a successor to "Love and Affection". Her album "Walk Under Ladders" (A and M), is acceptable but scarcely of the standard she promised to attain when she arrived a decade ago.

Interesting continuations this month include Jacques Loussier's season at Ronnie Scott's (until December 12) and Cliff Richard's autumn tour, with concerts already sold out at Hammersmith Odeon (December 2-5). If, though, the crush of outings becomes too intense, move in on these albums—for yourself or presents . . . For soft, so listenable jazz, "Ella Fitzgerald Sings The Antonio Carlos Jobim Song Book" (Pablo Today, double album); for intelligent, varied, beautifully performed rock-pop, David Essex's "Bebop The Future" (Mercury); and for outstanding performance in concert of his early work, Billy Joel's "Songs From The Attic" (CBS).

DEREK JEWELL

Dec 23, 6.15pm. **Noise of Minstrels,** Renaissance chamber music on lutes & woodwind.

Dec 31, 6.15pm. **Caledonian Highlanders,** traditional Scots Hogmanay with bagpipes & Scottish dancing.

ST BRIDE'S

Fleet St, EC4.

Dec 7, 6.30pm. Carols.

Dec 8, 6pm. Carols.

Dec 22, noon. Carols for Fleet Street.

ST CLEMENT DANES

The Strand, WC2.

Dec 9, 12.45pm. Nine lessons & carols.

Dec 22, 1.15pm. Christmas music played by the Central Band of the RAF.

Dec 24, 11.30pm. Midnight Mass.

Dec 25, 8.30am, Holy Communion; 11am, Choral Eucharist.

ST COLUMBA'S CHURCH OF SCOTLAND

Pont St, SW1.

Dec 20, 6.30pm. Carol service.

Dec 24, 11.30pm. Candlelight service.

Dec 25, 10am, Holy Communion; 11am, Family service.

ST JOHN'S

Smith Sq, SW1 (222 1061).

Dec 9, 7.30pm. **Simon Halsey Orchestra & Singers,** conductor Halsey; Gillian Fisher, soprano; Michael Chance, alto; Christopher Gillett, tenor; Matthew Best, bass. Bach, Christmas Oratorio.

Dec 21, 7.30pm. **Carlo Curley,** organ. Classical music associated with Christmas.

Dec 22, 7.30pm. **City of London Sinfonia, St Margaret's Westminster Singers,** conductor Hickox; Helen Walker, soprano; Catherine Denley, contralto; Adrian Thompson, tenor; Stephen Varcoe, bass. Bach, Christmas Cantata Gloria in Excelsis Deo BWV191, Motet Singet den Herrn; Handel, Messiah Part I.

ST MARTIN-IN-THE-FIELDS

Trafalgar Sq, WC2.

Dec 17, 1.05pm, **Christmas Crackers,** celebration of Christmas in prose, music & verse with Peter Gale, Paul Hardwick, Julia McKenzie, Marilyn Hill Smith & others; 7.30pm, **Chandos Consort,** concert of seasonal words & music.

ST PAUL'S CATHEDRAL
EC4.

Dec 8, 6pm. Messiah.

A Christmas Carol at Sadler's Wells. . .
Joan Sutherland at Covent Garden.



A Christmas Carol: costume designs by Alex Reid.

A NEW OPERA by Thea Musgrave, entitled *A Christmas Carol* and based on the book by Charles Dickens, will be given at Sadler's Wells Theatre from December 16 to 19 (each evening and matinées on December 17 and 19). The libretto, by the composer, follows the original story closely and is dominated by the character of the miserly Ebenezer Scrooge, a role to be shared by Frederick Burchinal, who created it in the USA, and Jonathan Summers. The production, presented by the Royal Opera, is based on that first staged by the Virginia Opera Association in December, 1979.

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161 cc 240 5258).

Pelléas & Mélisande, conductor Elder, with Russell Smythe as Pelléas, Eilene Hannan as Mélisande, Neil Howlett as Golaud. Dec 2, 4, 8, 10, 15, 18.

Double bill: The Seven Deadly Sins, conductor Friend, with Marti Webb as Anna I, Jenny Weston as Anna II; **Les Mamelles de Tirésias**, conductor Vivienne, with Marilyn Hill Smith as Therese, Emile Belcourt as her husband. Dec 3, 11.

La traviata, conductor Elder/Judd, with Josephine Barstow as Violetta, David Rendall as Alfredo, Malcolm Donnelly as Germont. Dec 5, 9, 12, 17, 23.

Der Rosenkavalier, conductor Mackerras, with Lois McDonall as the Marschallin, Sally Burgess as Octavian, Richard Van Allan as Ochs, Laureen Livingstone as Sophie. Dec 16, 19, 22, 24 (mat).

ROYAL OPERA

Covent Garden (240 1066 cc 836 6903).

Alceste, conductor Mackerras, new production by John Copley, designed by Roger Butlin & Michael Stennett, with Janet Baker as Alceste. Dec 1, 4, 9, 12, 15.

Il trovatore, conductor Bonyng, with Joan Sutherland as Leonora, Franco Bonisoli as Manrico, Elena Obratsova as Azucena, Yuri Masurok as di Luna. Dec 10, 14, 18, 22.

Don Giovanni, conductor Kuhn, revival of last season's new production, with Ruggero Raimondi as Giovanni, Geraint Evans as Leporello, Makvala Kasrashvili as Anna, Stefka Evstatieva as Elvira, Stuart Burrows as Ottavio. Dec 17, 21, 28, 30.

Out of town

OPERA NORTH

The Bartered Bride, **Orpheus in the Underworld**, **Rigoletto**.

Palace Theatre, Manchester (061-236 9922 cc 061-236 8012). Dec 1-12.

Grand Theatre, Leeds (0532 459351 cc). Dec 15-Jan 16.

SCOTTISH OPERA

Così fan tutte, **Pearl Fishers**. Nov 25-Dec 3.

Die Fledermaus, **Pearl Fishers**. Dec 22-31.

Theatre Royal, Glasgow (041-331 1234 cc).

La traviata, **Die Fledermaus**.

Playhouse Theatre, Edinburgh (031-557 2590). Dec 9-12.

WELSH NATIONAL OPERA

La forza del destino, **The Magic Flute**, **Madam Butterfly**, **Fidelio**.

Apollo Theatre, Oxford (0865 44544 cc 0865 44545). Dec 1-5.

Gaumont Theatre, Southampton (0703 29772/3 cc). Dec 8-12.

Review

Covent Garden's new production of *Samson et Dalila*, which opened the season at the Royal Opera House after an absence of 53 years and which will be shown this month on BBC television, at last gave us a chance to hear Jon Vickers in a role with which he has long been identified. His powerful stage presence, which dominated the first act with Samson's exhortation to the Israelites, and his ability to express both physical and mental anguish as the blinded hero chained to the mill wheel lent credence to the work, as did Colin Davis's sympathetic handling of Saint-Saëns's music. Hampered by a throat infection on the first night, Shirley Verrett's Dalila sounded more calculating than seductive, but she cut a striking figure with close-cropped hair and boldly patterned costumes against Sidney Nolan's desert backcloths, flooded with blood-red lighting, which contributed to this valued reappraisal of a work unique in the French repertoire.

Dec 19, 4pm. **Carol service** with congregational carols.

Dec 24, 4pm. **Carol service & blessing of the crib** by the Bishop of London; 11.30pm. **Midnight Eucharist**.

Dec 25, 8am, **Holy Communion**; 10.30am. **Sung Matins**; 11.30am, **Sung Holy Communion**; 3.15pm, **Choral evensong**.

Dec 26, 6pm. **Carols round the crib** by the Orpington Choral.

Dec 31, 11.30pm. **Watchnight service**.

ST PETER'S

Eaton Sq, SW1.

Dec 20, 6.30pm. **Nine lessons & carols** sung by the boys' choir.

Dec 24, 11.45pm. **Midnight Mass** with choir & orchestra.

Dec 25, 8.15am, **Holy Communion**; 10am. **Family Mass & carols**; 11am, **Solemn Mass**, carols & sermon.

SOUTH BANK

SE1 (928 3191).

Dec 5, 11am & 2pm. **Ernest Read Symphony Orchestra**, **Schools' Choir**, conductor Railton. Ernest Read Concert for children. Programme includes Schütz, Extracts from *The Christmas Story*; Handel, Extracts from *Messiah*; Foster, *Three Festive Carols*; Fletcher, *Ring Out Wild Bells*; Carols for choir & audience. *FH*.

Dec 12, 4pm & 8pm. **Ambrosian Singers**, **Trinity Boys' Choir**, **Cambridge Buskers**, **Desborough School Choir**, **Maidenhead**; directors Goodwin, Love, McCarthy; Max Bygraves (8pm only); Vera Lynn. Christmas concert. *FH*.

Dec 12, 7.30pm. **London Orpheus Choir**, conductor Gaddam; Ilse Wolf, soprano; Sybil Michelow, contralto; James Anderson, tenor; John Barrow, bass; Leslie Pearson, harpsichord; John Birch, organ. Bach, *Christmas Oratorio* (in German). *EH*.

Dec 13, 7.15pm. **National Children's Orchestra**, **Wimbledon Girl & Junior Girl Singers**, conductors Price, Parker; Andrew Allpass, piano; David James, cello; Andy Draycott, bass guitar; David Jacobs, presenter. Festival of carols & Christmas music by Elgar, Svendsen, Herold, Arnold, Humperdinck, Rimsky-Korsakov. *EH*.

Dec 14, 7.30pm. **Musicians of London**, **Goldsmiths' Choral Union**, conductor Wright; Jennifer Smith, soprano; Malcolm Smith, counter-tenor; Maldwyn Davies, tenor; Brian Rayner Cook, bass. Handel, *Messiah*. *FH*.

Dec 18, 7.45pm. **English Chamber Orchestra**, **Choir of King's College**, **Cambridge**, **St Paul's Girls' School** conductors Ledger, Wetton; William Kendall, tenor. Corelli, *Concerto Grosso in G minor* (Christmas); Britten, *St Nicolas*. *EH*.

Dec 18, 8pm. **Ernest Read Symphony Orchestra**, **Camden Choir**, **Camden Chamber Choir**, **Hertford Choral Society**, conductor Williams; Ralph Holmes, violin. Grieg, *Peer Gynt Suite No 1*; Tchaikovsky, *Violin Concerto*; Carols for choir & audience. *FH*.

Dec 19, 3pm & 7.30pm. **Philip Jones Brass Ensemble**, **Fanfare Trumpeters of the Royal Corps of Signals**, **Massed Choirs of the London Hospitals**, conductor Farncombe; James Blades, Charles Fullbrook, Richard Fullbrook, timpani/percussion. Carols & Christmas music. *FH*.

Dec 19, 3pm & 7.45pm. **City of London Choir**, conductor Cashmore; Geoffrey Morgan, organ. 3pm. Carols for choir &

audience, specially for children; 7.45pm, Lesley Garrett, soprano; Rachel Masters, harp. Carols for choir & audience. *EH*.

Dec 20, 3.15pm & 7.30pm. **Goldsmiths' Choral Union**, conductor Wright; Roger Vignoles, Antony Saunders, pianos; Christopher Bowers-Broadbent, organ; Robert Howes, percussion. Carols for choir & audience. *FH*.

Dec 20, 7.45pm **Netherlands Radio Chamber Orchestra**, **Richard Hickox Singers**, conductor Hickox. Monteverdi, *Christmas Vespers*. *EH*.

Dec 21, 7.45pm. **Oxford Pro Musica Orchestra & Chorus**, conductor Arnold; Patrizia Kwella, soprano; Andrew King, tenor; Michael Boswell, bass. Gabrieli, *Canzonas a 6, a 8*; Monteverdi, *Ave Maris Stella*; Anfossi, *Somnos tuos*; Vejvanovsky, *Sonata Natalis*; Praetorius, *In Dulci Jubilo*; Schütz, *The Christmas Story*. *EH*.

Dec 27, 3.15pm. **Gerard & Jean's Christmas Show**. Includes a version of Humperdinck's *Hansel & Gretel*. Christmas Box 1981 & a Mummer's Play with traditional music. *PR*.

SOUTHWARK CATHEDRAL

London Bridge, SE1.

Dec 13, 7.30pm. **Crisis at Christmas's festival of carols**.

Dec 20, 3.30pm. **Carol service**.

Dec 24, 11.30pm. **Midnight Eucharist**.

Dec 25, 11am. **Cathedral Eucharist**.

WESTMINSTER ABBEY.

SW1.

Dec 24, 2pm, **Blessing of the Crib**, with choir; 11.30pm, **Midnight Eucharist**.

Dec 25, 8am, **Holy Communion**; 10.30am, **Matins & sermon**; 11.40am, **Procession & sung Eucharist**.

Dec 26, 3pm. **Festival evensong** with procession & carols.

Dec 27, 11.40am, **Sung Eucharist**; 3pm, **Festal evensong** with carols.

Dec 28, 3pm. **Procession with carols** for the Feast of Dedication.

Dec 31, 11.30pm. **Watchnight service**.

WESTMINSTER CATHEDRAL.

Francis St, SW1.

Dec 17, 7.30pm. **Christmas celebration, meditation & carols**.

Dec 24, 11.15pm. **Christmas vigil**.

Dec 25, 7am, 8am, 9am, 10.30am (sung), noon, Mass; 3.30pm, **Solemn Vespers**.

WIGMORE HALL

Wigmore St, W1 (935 2141).

Dec 17, 7.30pm. **St George's Canzona**, director Sothcott, Alleluia: Now well may we mirths make. Medieval, Renaissance & traditional music in celebration of Christmas & the New Year.

Dec 20, 7.30pm. **Rosalind Plowright**, soprano; **Peter Knapp**, baritone; **Kathron Sturrock**, piano; **David de Keyser**, actor. Victorian ballads, operetta, poetry & a satirical lecture *How to Write Lyrics*.

Dec 29, 7.30pm. **Hilliard Ensemble**; David James, counter-tenor; Paul Elliott, Leigh Nixon, tenors; Paul Hillier, bass; Lena-Liis Kiesel, keyboards. *A Bowl of Punch*. Songs, catches & glees; Music by Purcell, Blow, Ravenscroft, Eccles, Arne & Pearsall. *Punch* available during the interval.

Dec 31, 7.30pm. **Academy of Ancient Music**, director Hogwood; Stephen Preston, Lisa Beznosiuk, flutes. *A New Year's Gifte* for 1982 including Haydn, *Symphony No 100* (Military); Mozart, highlights from Seraglio arranged for two flutes; bawdy songs & broadside ballads.

BALLET URSULA ROBERTSHAW

New Swan Lake. . .a Nutcracker weekend. . .and a lack-lustre Garden season.

THE FIRST PERFORMANCE by the Royal Ballet of Ashton's *Illuminations*, created for New York City Ballet in 1950, will be given at the Royal Opera House on December 3. It is set to Britten's *Les Illuminations de Rimbaud* and the designs are by Cecil Beaton. It depicts incidents from the poet Rimbaud's life and poems in the form of *tableaux dansants* as performed by a troupe of pierrots. It will be part of a bill that also includes a divertissement from *Napoli* and revivals of MacMillan's *Concerto* and Robbins's *Afternoon of a Faun*. We get no new work from the Royal Ballet until March, when a ballet by Michael Corder—no details yet—will be premiered. I know we are in an economic depression but this is a lack-lustre season indeed.

□ Sadler's Wells Royal Ballet's new production of *Swan Lake*, which had its première on November 27 at Manchester, continues for a week in Birmingham. It is produced jointly by Peter Wright and Galina Samsova, and has designs by Philip Prowse. Samsova and Ashmole lead the first cast; there are three other cast changes.

□ London Festival Ballet are offering a Nutcracker Weekend in London, January 8-10, which is excellent value. It includes a sightseeing coach tour, a chance to watch a *pas de deux* rehearsal and a class, a talk by the dancers, a seat at a *matinée* of *The Nutcracker* and a look behind the scenes at Festival Hall; plus accommodation at the London International Hotel for Friday and Saturday nights with full English breakfast. For adults, £38, for under-18s, £33; and special low fares have been negotiated with British Rail if required. Booking form from Nutcracker Weekend, 7 Stratford Place, W1, or phone David Groom on 629 6618 ext 22.

□ The same company is also taking part in "An afternoon of Nutcracker festivities" in the lecture theatre of the Victoria and Albert Museum on January 3 from 3-4.30pm, when a small group of dancers will give demonstrations, and costumes and props from *The Nutcracker* will be on view.

□ Maina Gielgud, rumours of whose retirement from dancing will, I suspect, prove to be greatly exaggerated, has been appointed rehearsal director of Harold King's London City Ballet. She is working on a new ballet for them based on Lewis Carroll's poem "Phantasmagoria" and danced to Debussy's *La boîte à joujoux* plus a sound track. It will probably be premiered sometime in January at the Palace Theatre, Watford.

LONDON CONTEMPORARY DANCE THEATRE

Sadler's Wells Theatre, Rosebery Ave, EC1 (837 1672, cc 278 1871 or 837 7505).

Free Setting/The Homerun/Recall/Beyond the Law/Masque of Separation; Eos/Something to Tell/Danger, Work in Progress. Until Dec 12.

LONDON FESTIVAL BALLET

Festival Hall, South Bank, SE1 (928 3191).

The Nutcracker, choreography & production Ronald Hynd, music Tchaikovsky, designs Peter Docherty. Dec 26-Jan 13.

ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066 cc 836 6903).

Romeo & Juliet, choreography MacMillan, music Prokofiev; with Ellis, Eagling, Wall, Dec 2; with Collier, Wall, Jefferies, Dec 7; with Porter, Deane, Coleman, Dec 11.

Quadruple Bill: Concerto, choreography MacMillan, music Shostakovich; Illuminations, choreography Ashton, music Britten; Afternoon of a Faun, choreography Robbins, music Debussy; Napoli divertissement, choreography Bournonville, music Helsted & Paulli. Casting to be announced. Dec 3, 5, 8, 19 2pm, 19, 31.

The Sleeping Beauty, choreography Petipa, music Tchaikovsky; with Collier, Jefferies, Dec 23, 26 2pm; with Penney, Wall, Dec 26; with Porter, Eagling, Dec 29.

Out of town

LONDON FESTIVAL BALLET

Congress Theatre, Eastbourne (0323



Design for *Swan Lake*: in Birmingham.

36363).

Giselle, Sanguine Fan, Switch Bitch, Verdi Variations. Dec 7-12.

SADLER'S WELLS ROYAL BALLET

Hippodrome, Birmingham (021 622 7481).

The Taming of the Shrew, Peter Wright's new production of *Swan Lake*. Nov 30-Dec 5.

SCOTTISH BALLET

Theatre Royal, Glasgow (041 332 6431 cc).

Cinderella, choreography Darrell, music Rossini, designs John Fraser. Dec 9-19.

ANCESTRY TRACING

no longer costs a fortune if you use our services.

Write at once giving brief family details for free estimate to:

KINTRACERS LIMITED

12 Dover Street, Canterbury, Kent

Tel: 0227 61523

EDWIN POLLARD GALLERY

CONTEMPORARY ARTISTS IN A TRADITIONAL STYLE

Including Edward Dawson NEAC
Rowland Hilder PPRI
RSMIA
Peter Newcombe
Gordon Rushmer
Frank Wilding

And others

23 CHURCH ROAD
WIMBLEDON VILLAGE
SW19 5DQ

Tel: 01-946 4114

Open Tue-Sat 10-6

VICTORIAN

London gas lamp-post £88.50, suitable lanterns £98.50, quick delivery and quantity discounts. Telephone/post boxes, copper milk churns, village water pumps.

Redhill (0737) 60986.

PATRICIA WELLS GALLERY

Lower Morton
Thornbury, Bristol

Tel: Thornbury (STD 0454) 412288

SPRING EXHIBITION

JOHN STOPS RWA

Recent Work

17 APRIL-8 MAY 1982

Open daily during exhibition (incl. Sunday)

11am-1pm, 2pm-5pm, or by appointment

SPECIALISTS IN QUALITY PICTURE FRAMING

Restoration of oil paintings and prints.

48 hour service.

500 contemporary original prints.



29 EARLHAM STREET
LONDON WC2H 9LE

01-836 1904

76 BISHOPSGATE
LONDON EC2

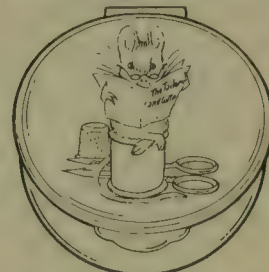
01-628 6899

ENGLISH PAINTED ENAMELS The World of Beatrix Potter

Beatrix Potter's books have been loved by generations of children and by adults too. In them she combines a deceptively simple prose, which conceals a dry humour, with illustrations in the best English watercolour tradition. She describes her charming animal characters with shrewd economy and depicts them with the precise and homely detail that children always love.

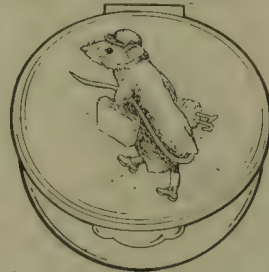
Crummles & Co. have been granted an exclusive license by Beatrix Potter's publishers, Frederick Warne & Co. Ltd., London, to depict some of her paintings on a series of enamel boxes. This delightful group of enamels, made and hand-painted in the tradition of the old 18th Century English Enamels is a charming collection commemorating the work of the Artist and Author.

They are part of the Crummles range of hand-painted enamels which are available from selected outlets throughout the country.



The mouse in the Tailor of Gloucester sitting on a cotton reel with a little sketch of the Tailor's street in Gloucester on the reverse of the lid.

Size 4.5cms. diam. Price £23.85.



Johnny Townmouse — decorated inside the lid with a drawing of Timmy-Willie, his country counterpart.

Size 4.5cms. diam. Price £23.85.



Jeremy Fisher fishing on the lake in the rain. On the reverse of the lid he digs for worms.

Size 4.5cms. diam. Price £23.85.



Crummles & Co.

2 Cromer Road Poole Dorset
Tel: (0202) 766877

ART EDWARD LUCIE-SMITH

BRIEFING
DECEMBER 1981

An Arts Council prediction. . . help for Welsh sculpture. . . Part II of Great Japan. . . and (overleaf) photography — vintage Man Ray. . . crafts — presents under £30.

AMID ALL THE TALK of impending Arts Council cuts, little has been said about the possible fate of the entire Art Department. This is regarded by the Council's own accountants as a troublesome anomaly, since it is the only department responsible for the direct provision of cultural events, notably exhibitions. The usual custom is for the Council to make grants to suitable outside bodies—theatre companies or orchestras, for example—who then do their own thing with the funds provided. There has been a recent, wide-ranging inquiry into the Art Department's work, and the threat of dismemberment now seems to have been fought off, but only for the time being. I wouldn't be surprised soon to see a large-scale devolution of visual arts funds to the regions, with the Hayward and the Serpentine being run by two independent, but Council-funded, charitable trusts.

□ The National Portrait Gallery has made available a series of touring loan exhibitions drawn from its own collection. This month "Artists at Work"—paintings, drawings and photographs showing artists in their own environments—will be at the Wolverhampton Museum and Art Gallery. "The Gentle Eye", 30 years of portrait photographs by *The Observer's* Jane Bown, will be at the Aberdeen Art Gallery.

□ A Welsh Sculpture Trust, under the presidency of George Thomas MP, has just been set up and one of its main aims is to establish a sculpture park in Wales. There is a strong group of trustees, among them Henry Moore, Philip King, Elizabeth Frink and Sir Hugh Casson.

□ This month in London the portrait that has won this year's Imperial Tobacco Award will go on show at the National Portrait Gallery. At the Royal Academy Part I of the Great Japan Exhibition ends on December 20 and Part II opens on December 28, when 75 per cent of the exhibits will be different, equally magnificent treasures.



Artist at work: Sir Edward Burne-Jones photographed by Barbara Leighton.

GALLERY GUIDE

ALWIN GALLERY

9-10 Grafton St, W1 (499 0314). Mon-Fri 10am-6pm, Sat 10am-1pm. Closed Dec 24-28, Jan 1.

Peter Miller, evocations of the plush interiors & grand façades of theatres in Victorian & Edwardian times. Dec 3-30.

BROWNE & DARBY

19 Cork St, W1 (734 7984). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm.

Sickert, early paintings of Dieppe, Venice & London. Until Dec 22.

BUILDING CENTRE

26 Store St, WC1 (637 1022). Mon-Fri 9.30am-5.30pm.

Piranesi, architectural etchings & work by his contemporaries Giuseppe Vasi & Luigi Rossini. Until Dec 10.

CONCOURSE GALLERY

Polytechnic of Central London, 35 Marylebone Rd, NW1 (486 5811). Mon-Sat 8.30am-8.30pm.

Ten 20th-century houses—architects include Lutyens, Mackintosh, Wright & Le Corbusier. Until Dec 18.

COURTAULD INSTITUTE

Woburn Sq, WC1 (580 1015). Mon-Sat 10am-5pm, Sun 2-5pm. Closed Dec 24-26, Jan 1.

Princes Gate Collection of Old Masters. The fabulous collection of Old Master paintings & drawings made by Count Seilern & steered to the Courtauld after many legal difficulties. There are wonderful sketches by Rubens & G. B. Tiepolo, two masterpieces by Pieter Bruegel the Elder, & the most important single item is the triptych by the Master of Flemalle which marks the birth of Netherlandish panel painting. Until Sept. £1; OAPs, students & children 50p.

ANTHONY DAWSON

41 Lillian Rd, SW13 (748 1306). Mon-Fri 10am-6pm, Sat 10am-1pm, Sun (Dec 6

only) 11.30am-7pm.

Michael Chase, landscapes in watercolour. Until Dec 23.

ESKENAZI

Foxglove House, 166 Piccadilly, W1 (493 5464). Mon-Fri 10am-6pm, Sat 10am-1pm. **Ancient Chinese sculpture.** Dec 11-24.

FESTIVAL HALL

South Bank, SE1 (928 3002). Daily noon-9pm.

The Spirit of London Painting Competition 1981. The prize-winning entries & a selection of 200 of the other submissions to the GLC painting competition. Until Dec 17.

GOETHE INSTITUTE

50 Princes Gate, SW7 (581 3344). Mon-Fri noon-8pm, Sat 10am-1pm. Closed Dec 18-Jan 4.

Kokoschka, graphics. Until Jan 9.

NIGEL GREENWOOD

41 Sloane Gardens, SW1 (730 8824). Mon-Fri 10am-6pm. Closed Dec 24-28, Jan 1.

Marc Chaimowicz—one of the most elegant & unexpected of younger British artists, equally good at installations, performances, & more-or-less conventional art objects. Dec 8-Jan 31.

HAYWARD GALLERY

Belvedere Rd, SE1 (928 3144). Mon-Thurs 10am-8pm, Fri & Sat 10am-6pm, Sun noon-6pm. Closed Dec 24-27, Jan 1.

Sir Edwin Lutyens. Lutyens's wayward, individual genius was out of favour, especially with architectural pundits, while the International Style held sway. Now he is back with something of a vengeance, & tower-blocks have fallen into disrepute, taking with them Le Corbusier & his peers.

Late Sickert, 1927-42. Another example of the way in which the whirligig of time brings its revenges. Sickert's late paraphrases suddenly seem to be among the most modern things he did, & his use of photo-

graphs as source-material puts him on the same footing as many idols of the past few decades. Until Jan 31. £1.50; OAPs, students, unemployed & everybody all day Mon & Tues-Thurs 6-8pm 75p.

INSTITUTE OF CONTEMPORARY ARTS

12 Carlton House Terrace, SW1 (930 6393). Tues-Sun noon-9pm.

Artpop-Japan. The work of younger Japanese artists who have responded creatively to the influence of American styles & techniques. Until Dec 20. Non-members

40p.

JPL FINE ARTS

24 Davies St, W1 (493 2630). Mon-Fri 10am-6pm.

Paul Signac (1863-1935), drawings & watercolours. Until Dec 18.

FRANCIS KYLE GALLERY

9 Maddox St, W1 (499 6870). Mon-Fri 10am-6pm, Sat 11am-5pm. Closed Dec 25-Jan 2.

Edwin Lutyens: a celebration by 10 English artists. Contributions from artists including Paul Hogarth, Sir Hugh Casson & Daniel



Peter Miller: detail from *The Lyceum Theatre* on show at the Alwin Gallery.

ART CONTINUED

Martin, ranging from watercolour miniatures to a fantasy in the Lutyens manner made to celebrate the royal wedding. Until Jan 15.

ROY MILES

6 Duke St, SW1 (930 1900). Mon-Fri 9.30am-5.30pm, Sat 11am-1pm.

Paintings for collectors, major works by 19th-century artists including Bouguereau, Russell Flint, Alma-Tadema & Waterhouse. Until Dec 18.

NATIONAL PORTRAIT GALLERY

2 St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat until 6pm, Sun 2-6pm. Closed Dec 24-26, Jan 1.

Thomas Carlyle 1795-1881: a centenary exhibition. Whistler's famous portrait from Glasgow, plus other portraits by Ford Maddox Brown, Millais, G. F. Watts & the great photographer Julia Margaret Cameron. Until Jan 10.

The Imperial Tobacco Portrait Award Exhibition. The winning portrait & selected entries from the second year of this competition to encourage young people to specialize in portraiture. Dec 3-Feb 22.

NEW GRAFTON GALLERY

42 Old Bond St, W1 (499 1800). Mon-Fri 10am-6pm.

Henry Lamb, a retrospective. Until Dec 18.

NOORTMAN

8 Bury St, W1 (839 2606). Mon-Fri 9.30am-5.30pm.

19th-century French watercolours & drawings. Until Dec 18.

ANTHONY D'OFFAY

9 & 23 Dering St, W1 (629 1578). Mon-Fri 10am-5.30pm, Sat 10am-1pm.

Duncan Grant (1885-1978). Works on paper including landscapes, mythological scenes, many portraits of Vanessa Bell & designs done for the Omega Workshops. Until Dec 18.

PORTAL GALLERY

16A Grafton St, W1 (493 0706). Mon-Fri 10am-5.45pm, Sat 11am-2pm. Closed Dec 25-28, Jan 1.

Portal Pig—60 gallery artists interpret the theme. Dec 1-Jan 15.

QUEEN'S GALLERY

Buckingham Palace, SW1 (930 4832). Tues-Sat 11am-5pm, Sun 2-5pm. Closed Dec 23-25, Dec 29.

Canaletto, paintings, drawings & etchings from the Royal Collection. Canaletto's crystalline realism has fascinated generations. George III bought the best, & here they are in a model exhibition. Until Feb. 75p; OAPs, students & children 30p.

RIBA HEINZ GALLERY

21 Portman Sq, W1 (580 5533). Mon-Fri 11am-5pm, Sat 10am-1pm.

Kisho Kurokawa—the work of Japan's leading architect & the designer of the Great Japan Exhibition. Until Dec 19.

ROYAL ACADEMY OF ARTS

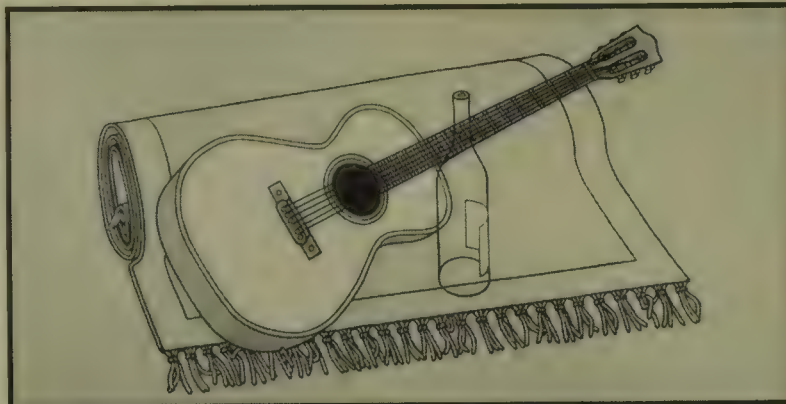
Piccadilly, W1 (734 9052). Daily 10am-6pm. Closed Dec 21-27.

The Great Japan Exhibition, a massively magnificent survey of the most decorative epoch of Japanese art, 17th to 19th centuries. £3; OAPs, students & children £2, season ticket £7.50. Until Feb 21.

SERPENTINE GALLERY

Kensington Gardens, W2 (402 6075). Daily 10am-4.30pm. Closed Dec 24-28. Open Jan 1 noon-4.30pm.

Craigie Aitchison. Here is a painter with a very special talent. The smudged, thinly



Guitar and Rug, 1968, by Patrick Caulfield: at the Tate. Left, Jean Cocteau photographed by Man Ray: at the Knoedler.

painted forms need careful scrutiny, which reveals an almost uncomfortable intensity of feeling. The religious paintings are particularly personal. Dec 1-Jan 24.

SPINK & SON

5, 6 & 7 King St, SW1 (930 7888). Mon-Fri 9.30am-5.30pm.

Chinese jade—over 70 pieces to see & handle. Dec 9-22.

TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-6pm, Sun 2-6pm. Closed Dec 24-26, Jan 1.

Patrick Caulfield. Caulfield combines "classic modern" influences—Gris, Mondrian, Léger—with some of the paraphernalia of Pop Art. Until Jan 3. 60p; OAPs & students 30p.

Recent prints by six British painters—Stephen Buckley, Robyn Denny, Howard Hodgkin, John Hoyland, Richard Smith & John Walker. Until Feb 14.

Turner & George IV in Edinburgh. From oil paintings, two sketchbooks & photographic enlargements of drawings Turner made of the king's visit to Edinburgh in 1822. Until Dec 13.

Approaches to landscape. Recent works by Conrad Atkinson, John Hilliard, Richard Long, Mark Boyle & Hamish Fulton showing innovative treatments of the traditional art of portraying landscape. Dec 18-Feb 7.

WADDINGTON GALLERIES

Cork St, W1 (439 1866). Mon-Fri 10am-5.30pm, Sat 10am-1pm.

Joan Miro, sculpture, ceramics & graphics at Nos 2, 4 & 31 Cork St.

Barry Flanagan, recent work at 34 Cork St. Dec 1-24.

WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (377 0107). Sun-Fri 11am-6pm. Closed Dec 24-26, Jan 1.

British Sculpture in the 20th Century Part II, Symbol & Imagination 1951-80. This survey of post-war sculptural developments in Britain seems likely to destroy at least as many reputations as it confirms. Until Jan 24. £1; OAPs, students, children over 11 & unemployed 50p; children under 11, & everybody on Mon 2-6pm, free.

Out of town

ARNOLFINI

Narrow Quay, Bristol (0272 299191). Tues-Sat 11am-8pm.

Art & the Sea, includes photographs by Jem Southam documenting the changes in the Bristol docks, abstracts of boatyards by Sarah Greengrass & the hull of a yacht cast in bronze by Barry Flanagan. Until Dec 12.

FRUIT MARKET

29 Market St, Edinburgh (031 226 5781). Mon-Sat 10am-5.30pm.

Ger van Elk. The first stop in a touring show of work by this witty Dutch conceptual artist, due to be seen at the Serpentine Gallery at the end of January. Until Dec 19.

LAING ART GALLERY

Newcastle-upon-Tyne (0632 326989). Mon-Sat 10am-6pm, Sun 2.30-5.30pm.

Albert Goodwin, 1845-1932. Stunning late Victorian/Edwardian watercolourist who shows how far traditional watercolour technique can be pushed. His view of Benares at dawn out-Turners Turner. Until Dec 31.

MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722 733). Tues-Sat 10am-5pm, Sun 2-5pm. Closed Dec 24-28.

Cartoons & animation: retrospective of Winsor McCay c 1905-30; artwork by Posy Simmonds, *Guardian* cartoonist; watercolours & drawings by Glen Baxter 1970-80; Beaverbrook's England—a view of the years 1940-65 through the eyes of the cartoonists of the *Daily Express* & *Evening Standard*. Until Jan 10.

NATIONAL GALLERY OF SCOTLAND

The Mound, Edinburgh 2 (031 556 8921). Mon-Sat 10am-5pm, Sun 2-5pm.

Poussin. Compact but splendid show devoted to the great 17th-century Frenchman. It allows comparison of the two series of *Seven Sacraments*, one of them permanently in Edinburgh. Until Dec 13.

PRESCOTE GALLERY

Cropredy, Nr Banbury, Oxon (029 575 660). Wed-Sun 10am-5pm.

Noel Dyrenforth, batik. Until Dec 24.

WALKER ART GALLERY

Liverpool (051 207 1371). Mon-Sat 10am-5pm, Sun 2-5pm.

Art for the 80s. A broad-based survey show ranging from Henry Moore to young almost-unknowns. It spans painting, sculpture & photography & there is an emphasis on very large work to suit the heroic proportions of the gallery. Until Feb 21. 20p; OAPs, students & children, 10p.

WOLVERHAMPTON MUSEUM & ART GALLERY

Lichfield St (0902 24549). Mon-Sat 10am-6pm. Closed Dec 24-28, Jan 1.

Artists at work, paintings & photographs. Dec 5-Jan 9.

PHOTOGRAPHY

COMMONWEALTH INSTITUTE

Kensington High St, W8 (602 3252). Mon-Sat 10am-5.30pm (Thurs to 8pm), Sun 2-5pm.

The Cradle of Mankind. Photographs by Mohamed Amin of Lake Turkana, the site of man's earliest existence in Northern Kenya & the subject of Richard Leakey's investigations. Until Dec 31.

KNOEDLER GALLERY

22 Cork St, W1 (439 1096). Mon-Fri 10am-5.30pm, Sat 10am-1pm.

Man Ray, vintage photographs, mostly portraits. Dec 1-24.

Out of town

ABERDEEN ART GALLERY & MUSEUM

School Hill (0224 26333). Mon-Sat 10am-5pm, Thurs until 8pm, Sun 2-5pm. Closed Dec 25, Jan 1.

The Gentle Eye, photographs by Jane Bown. Dec 12-Jan 9.

LOUGHTON CENTRAL LIBRARY

Essex. Mon-Fri 9am-8pm, Thurs until 1pm, Sat 9am-5pm.

Some aspects of Epping Forest, photographs by Dick Cramp.

CRAFTS

ATMOSPHERE

175 Muswell Hill, Broadway, N10 (883 1074). Mon-Sat 9.30am-5pm.

Janice Chalenko. Boldly & originally decorated pots (but you can use them too) by a Dulwich-based potter. Until Dec 24.

BRITISH CRAFTS CENTRE

43 Earlham St, WC2 (836 6993). Tues-Fri 10am-5.30pm, Sat 10am-4pm.

Crafts for Christmas. An exhibition of pots, glass, non-precious jewelry & out-of-the-ordinary Christmas decorations. Everything for sale & no item priced at more than £30. Until Dec 24.

CHARLES DE TEMPLE

52 Jermyn St, SW1 (499 3639). Mon-Fri 11am-5pm, Sat 11am-1pm.

Magic, mirrors & masks—interpretations of the theme by fine craftsmen. Until Dec 31.

LEIGHTON HOUSE ART GALLERY

12 Holland Park Rd, W14 (602 3316). Mon-Fri 11am-6pm, Sat 11am-5pm.

Miriam Sacks. Highly original tapestries by this South African artist. Dec 7-19.

LYTTELTON CIRCLE FOYER

National Theatre, South Bank, SE1 (928 2033). Mon-Sat 10am-11pm. Closed Dec 24, 25.

Dazzle—a display of modern jewelry by 60 top artist-craftsmen. Dec 6-Jan 2.



A Prestige Gift

FROM THE HOUSE OF
BELL'S
SCOTCH WHISKY

For your friends — or yourself. A distinctive decanter of Bell's specially selected Scotch Whisky. Available in a range of four sizes.

LONDON MISCELLANY

MIRANDA MADGE

Lights on in Trafalgar Square. . . the annual Dickens drive. . .
Mystery plays. . . what's on for children. . . and royal events.

THE CHRISTMAS TREE in Trafalgar Square will be lit on December 10 and every night until Christmas choirs will gather round the tree to sing carols. Southwark Cathedral has a Morality play on December 12, St Peter-upon-Cornhill has Mystery plays between December 7 and 11 and the Museum of London has mumming in the galleries from December 17 to 19.

□ On December 15 you can follow a stage-coach carrying "Charles Dickens" on its annual journey organized by the Dickens Fellowship from Dickens's home in Doughty Street to St Peter's Church in Eaton Square.

□ Children can be set on the trail of children at the National Gallery or of glistening surfaces at the Tate. The National Theatre provides an opportunity for them to hear their favourite authors read while the Rational Theatre Company presents *Light Finger* at the Natural History Museum.

Dec 1-31, Mon-Fri, 9.30am-5pm. **Christmas cards**, a collection including Kate Greenaway designs, animated & perfumed cards, special greetings aerogrammes printed in the Second World War for the troops to send, & the first Christmas card, made in 1843. Stanley Gibbons Gallery, 399 Strand, WC2. Closed Dec 25-28. Dec 3, 7.30pm. **Paul Foot**, author of *Red Shelley*, discusses his incisive view of Shelley's life & work. Keats House, Keats Grove, NW3. Tickets £3 or £1.50 from St Pancras Library, 100 Euston Rd, NW1 (388 7727).

Dec 3-6. **International road racing show**. Motorcycles including Grand Prix models, gears & accessories. Randy Mamola, Barry Sheene & other top riders will sign autographs & take part in forums. The first exhibition in Alexandra Pavilion, a new structure alongside Ally Pally, N22. Dec 3, noon-7.30pm; Dec 4-6, 10am-7.30pm. £2, children £1.

Dec 4, 5.30pm. **Auction of theatre designers' work**. Julian Barron of Sotheby's will sell pieces by artists including Hockney, Derek Jarman, Ralph Koltai & John Piper in aid of the Theatre Design Course. The works will be on view in the Lyttelton foyer from Nov 30-Dec 3. Olivier stage, National Theatre, South Bank, SE1.

Dec 7-11, 9am-6pm. **Royal Smithfield Show**. A display of the most modern agricultural equipment & champion cattle, sheep & pigs. Earls Court, Warwick Rd, SW5. Mon £6, Tues £5, Wed £4, Thurs £3, Fri £2. Dec 7-11. **Medieval Mystery plays** from the Chester cycle acted out by energetic City workers. St Peter-upon-Cornhill, EC3. 6.30pm, also Tues-Thurs 8.30pm. Write to The Players at the church for free tickets.

Dec 12, noon-5pm. **Comic Mart**—for seekers after early issues of *Superman* & *Batman*, *Eagle* & *Marvel*, books on Dan Dare, film posters & stills. Westminster Central Hall, Storey's Gate, SW1.

Dec 12, 7.30pm. **Rex Vivus**, a 15th-century Morality play with court dances, medieval ceremonial & music played on period instruments. Southwark Cathedral. Tickets £3, £2, £1 from the Elizabethans, Hollybush House, Baines Lane, Hatchworth, Herts (send sae).

Dec 12-23, 6-8pm. **Christmas Fair** selling pottery, home-made cakes, jams, antique jewelry, second-hand books & knitwear. The foyers will be decorated with enormous Christmas trees & there will be music, mime & juggling. National Theatre.

Dec 15. **Annual Dickens Drive**. A coach & four with "Mr Charles Dickens" & party in costume set out from Dickens House, 48 Doughty St, WC1, at 2.30pm. The equipage travels to St Peter's, Eaton Sq, SW1, stop-

ping for a blessing at St Paul's Cathedral, at The Old Curiosity Shop, Portsmouth St, WC2, & at the Charles Dickens Hotel, Lancaster Gate for tea. At 6.30pm in the candle-lit church "Charles Dickens" reads from *A Christmas Carol* & children from St Peter's Primary School entertain with mime. Dec 17-19, 12.30pm, 1.15pm. **Mummers** reenact the story of St George & the Dragon. Museum of London, London Wall, EC2.

Dec 21, 7pm. **Hampstead Heath Winter Solstice Celebration**. Meet in the car park at the junction of Downshire Hill & East Heath Rd, NW3 for a run with the London Hash House Harriers. Children & dogs welcome, please take a torch.

FOR CHILDREN

Dec 7-Jan 7. "...seen but not heard..." Gallery trail & quiz on the theme of children. Versions for the under-7s, 7- to 13-year-olds & 13- to 90-year-olds. National Gallery, Trafalgar Sq, WC2. Mon-Sat 10am-6pm, Sun 2-6pm. Closed Dec 24-26, Jan 1.

Dec 12-23, Mon-Sat, 4.45pm. **Puppet shows**. Olivier stalls foyer, National Theatre. Dec 14-22, 6pm. **Authors reading their stories**: Dec 14, *What-A-Mess* by Frank Muir; Dec 15, *Arthur & the Purple Panic* by Alan Coren; Dec 18, *George* stories by Roald Dahl; *Fairy Tales* by Terry Jones of the Monty Python team; Dec 22, *Dazzle* by Edna O'Brien. National Theatre (928 2033). £1.20.

Dec 14-Jan 7, Mon-Thurs 11am & 1.30pm. **Sir Thomas Gainsborough personified**: the artist demonstrates how he painted *The Morning Walk* & asks the audience to help him with tasks such as mixing the pigments. National Gallery.

Dec 14-Jan 8. "All that glisters", a trail to find out where & how objects shine in paintings. Best for those over eight. Tate Gallery, Millbank, SW1. Mon-Sat 10am-6pm, Sun 2-6pm. Closed Dec 24-26, Jan 1.

Dec 18-Jan 21. **Light Finger**, a Christmas fantasy presented by the Rational Theatre Company. A science-fiction comedy which shows the problems encountered by an alien naturalist who comes to earth intending to collect the Natural History Museum & take it back with him for exhibition at the Pan Galactic Centre. Natural History Museum, Cromwell Rd, SW7 (589 6323). Mon-Sat 2.30pm, Sun 3pm. £1.50, children 75p, pre-bookable from the museum. No performances Dec 24-26, Jan 1.

Dec 22, 2.30pm; Dec 23, 11am & 2.30pm. **Atarah's Band**. A musical story uses music of all periods & styles, there are prizes for the winners of a quiz & interruptions from the Musical Animals, Soldiers & Robots. Child-



Roald Dahl: reading for children.

ren are invited to bring a small percussion instrument, but no drums. Festival Hall, South Bank, SE1 (928 3191).

Dec 22, 23 & Dec 29-Jan 2. **Children's Centre** provides quizzes, worksheets & the opportunity to look through a microscope or make a bark rubbing. Not open to the under-fives or to adults. Natural History Museum. 10.30am-12.30pm, 2-4pm.

Dec 29, 30, 2.30pm. **Snow & Ice**, an afternoon with Angela Cox, looking, listening & making. Bethnal Green Museum of Childhood, Cambridge Heath Rd, E2.

Dec 29-31, 11.30am. **Special tours for children** of the Tate collections. Meet at the Christmas tree. After the tour there will be witty animated films made by Sheila Graber about some of the artists on show.

Dec 31, 2.30pm. **The story of St Nicholas** & other Christmas traditions, presented by Catherine Oakes. Bethnal Green Museum.

See Lectures on page 26 for a selection of talks which may also prove of interest to children & teenagers.

ROYALTY

Dec 3. The Queen & the Duke of Edinburgh attend a reception to celebrate the centenary of the London Chamber of Commerce. Guildhall, EC2.

Dec 13. The Prince of Wales, President, accompanied by the Princess of Wales, attends The Friends of Covent Garden Christmas Party. Royal Opera House, WC2.

Dec 14. The Duke of Edinburgh, President of the Royal Society of Arts, presents the Presidential Awards for Design Management, the Albert Medal & the Benjamin Franklin Medal. RSA, John Adam St, WC2.

Dec 16. The Queen & the Duke of Edinburgh attend a carol recital in aid of the British Sailors' Society. Fishmongers' Hall, London Bridge, EC4.

Ancestry

Debrett's Peerage Ltd. will happily place its 200 years experience at your disposal and trace your ancestors.

Everyone has Ancestors

Please write for our free 12 page booklet, which will answer most of the questions you want to ask about our world-wide services.

Ask too about our special Irish Ancestry Service

Debrett

DEBRETT ANCESTRY RESEARCH

Dept L2, 78 Parchment Street
Winchester, SO23 8AT,
England.

Dept L2, 106 Pembroke Road,
Dublin 4, Ireland.

Dept L2, Suite 303E
200 Park Avenue
New York
N.Y. 10017.



PARK HOUSE KNIGHTSBRIDGE 47 Egerton Gardens London SW3

A friendly welcome and real comfort awaits you in our small, elegant and superbly situated hotel.

Beautifully appointed twin rooms with private bathroom and colour TV.

Single rooms; lift; double glazing throughout. Near Harrods and all public transport.

Rates are remarkably low.

Winter weekend and Christmas offers.

Call 01-589 0715

now for reservations

Ready to wear £120 - Trees £25
Personal attention to post orders.
Please send for brochure.

41 Duke Street, St James's,
London SW1.

Tel: 01-930 1623



WILDSMITH
& CO

established 1847

AN INDEPENDENT SCHOOL

for your child?

What are the schools like? What is the cost?
Where are they? What are the advantages?

Independent Schools Information Service offers free handbook with Directory of boys' and girls' junior and senior schools. Please state area

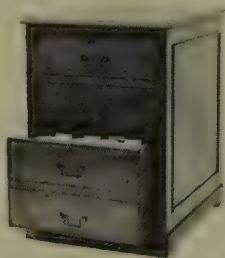
Write for ISIS handbook enclosing 2 first class stamps to ISIS (LSE/ILN)
3 Vandon St. London SW1 DAN



PARSONS GREEN REPRODUCTIONS LTD.

147 Lower Richmond Road
Putney, London SW15
Telephone 01-788 3616

Executive model £228, & Home £177.



A Filing Cabinet from our range of yew and mahogany furniture
Illustrated Price List on Request

SELLING JEWELLERY OR SILVER?

HAYES, the famous Hatton Garden Jewellers, offer you the following **RECORD** prices.

£100-£25,000 for fine Diamond, Emerald, Ruby or Sapphire Rings, Brooches, Bracelets, Necklaces, Earrings or Watches.

Up to £500 for smaller Rings, Gold Cigarette Cases, Pocket Watches, Chains, Bracelets, etc.

£25-£1,000 for Silver Tea-sets, Trays, Cutlery, Candlesticks, Cake-stands, Sports-cups, etc.

£100-£1,000 for £5 Pieces and Gold Coin Sets.

Valuations by Qualified Expert (Fellow Gem-mological Association). If you cannot call personally, send your parcel by registered post. It will be quite safe and you will receive an immediate CASH OFFER with no obligation to sell.

M. HAYES & SONS

Diamond House,
37 Hatton Garden, London EC1N 8EB
(3rd floor) Tel. 01-405 8177

give personal glass

Names, dates, etc. precisely engraved on highest quality crystal glass to your personal order. Illustrated leaflet from Mr. P. Hugo Esq. DENT GLASS Crossfield Mill, Kirkby Stephen, Cumbria CA17 4QY Tel. 0930 71543



CHRISTMAS SHOWS ANGELA BIRD

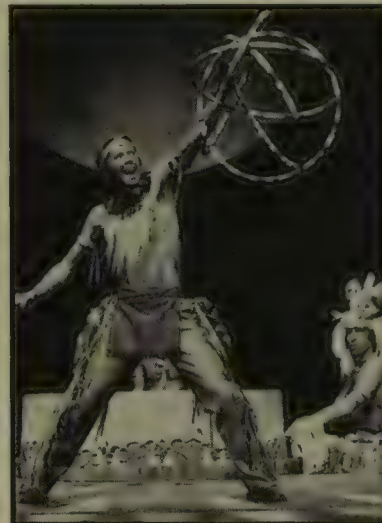
A seasonal guide to plays and pantomimes for all the family. . .
Toad of Toad Hall. . . Hiawatha revived. . . and a touring Joseph.

THERE IS a wealth of plays for children in the West End this Christmas, rather at the expense of traditional pantomime found only at the Victoria Palace, Lyric Hammersmith, Shaw and Theatre Royal Stratford East.

□ The Royal Shakespeare Company brings *The Swan Down Gloves* to the Aldwych and the National revives *Hiawatha* at the Olivier. David Conville reactivates the Old Vic with *Toad of Toad Hall* and Sadler's Wells stages *Joseph and the Amazing Technicolor Dreamcoat*.



Barbara Leigh-Hunt: Aldwych fairy tale.



Hiawatha: back at the National Theatre.

Barnum

Palladium, Argyll St, W1 (437 7373, cc 437 2055).

Its circus framework is far more interesting than the narrative of a show-business musical about P. T. Barnum, acted loyally by Michael Crawford.

Cats

New London Theatre, Drury Lane, WC2 (405 0072, cc).

Trevor Nunn uses stage & auditorium boldly for a curious experiment, Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats.

Gilbert & Sullivan

Adelphi, Strand, WC2 (836 7611, cc).

The D'Oyly Carte's winter season continues with *Iolanthe*, *The Pirates of Penzance*, *The Mikado* & *HMS Pinafore*.

It's Magic

Prince of Wales, Coventry St, W1 (930 8681, cc 930 0846).

A first-rate variety bill, led by the dextrous & loquacious conjuror, Paul Daniels.

The Sound of Music

Apollo Victoria, Wilton Rd, SW1 (834 6919, cc).

Rodgers & Hammerstein's amiable musical with Petula Clark & Michael Jayston.

Wizard in the Woods

Polka, The Broadway, SW19 (543 4888).

Two runaway children are transformed into rabbits. Until Jan 16.

First nights

Dec 10. Jack & the Beanstalk

Churchill, Bromley, Kent (460 6677, cc). Reg Dixon plays the Dame, with Edward Brayshaw as the Baron. Until Jan 23.

Dec 11. Sinbad the Sailor

Theatre Royal, E15 (534 0310). Traditional pantomime with David Yipp in the title role. Until Jan 30.

Dec 12. The Adventures of Meg & Mog

Unicorn, Gt Newport St, WC2 (836 3334). Musical play by David Wood. With Maureen Lipman as Meg. Until Jan 31.

Dec 12. Aladdin

Richmond, Surrey (940 0088). Traditional pantomime with Les Dawson, Rula Lenska & Arthur Askey. Until Jan 31.

Dec 14. Humpty Dumpty

Shaw, 100 Euston Rd, NW1 (388 1394). George Layton plays Mother Hubbard & Jan Waters, Fairy Blackheart. Until Jan 9.

Dec 14. Toad of Toad Hall

Old Vic, Waterloo Rd, SE1 (928 7616, cc 262 1821).

A. A. Milne's play based on *The Wind in the Willows* has Ian Talbot as Toad, David King as Badger, Barrie Jaimeson as Mole & Brian Parr as Rat. Until Jan 30.

Dec 15. Nickleby & Me

Chichester Festival Theatre, Chichester, W Sussex (0243 781312).

Family musical melodrama based on Dickens's book, by Ned Sherrin & Caryl Brahms. With Alfred Marks & Alexandra Bastedo. Until Jan 9.

Dec 16. Mother Goose

Yvonne Arnaud, Guildford (0483 60191). Bernard Cribbins & Tudor Davies in this traditional pantomime. Until Jan 16.

Dec 17. Treasure Island

Mermaid, Puddle Dock (236 5568, cc). Tom Baker plays Long John Silver in Ron Pember's production. Until Jan 16.

Dec 17. The Pickle Family Circus

Round House, Chalk Farm Rd, NW1 (267 2564).

This group from San Francisco includes clowns, high wire & juggling. Until Jan 30.

Dec 18. Robinson Crusoe

Ashcroft, Croydon, Surrey (688 9291). Pantomime with Dickie Henderson, Jack Douglas & Kenneth Connor. Until Jan 23.

Dec 18. Worzel Gummidge

Cambridge, Earlam St (836 1488, cc). Jon Pertwee plays the scarecrow in this new musical based on the television series.

Dec 19. Jack & the Beanstalk

Thorndike, Leatherhead, Surrey (53 77677). Traditional pantomime with David Masterman as the Dame. Until Jan 16.

Dec 19. Dick Whittington

Wimbledon Broadway, SW19 (946 5211, cc).

Family pantomime with Eric Sykes, Brian Murphy & Jan Hunt. Until Jan 31.

Dec 19. Hiawatha

Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

This superb pictorial translation of Longfellow's poem fills the Olivier stage. All that is missing from Michael Bogdanov's production—for any age except the youngest—is a touch of humour. Until late Jan.

Dec 21. Star Paws

May Fair, Stratton St, W1 (629 3036, cc). Sooty's show this year is based on *Star Wars*. Matthew Corbett assists. Until Jan 9.

Dec 21. Mother Goose

Victoria Palace, Victoria St, SW1 (828 4735, cc).

One of London's few true pantomimes this Christmas, it features John Inman, Arthur Lowe & Ian Lavender. Until Feb 20.

Dec 22. The Swan Down Gloves

Aldwych, Aldwych, WC2 (836 6404, cc 379 6233).

Members of the RSC in a "Shakespeare gallimaufry"—a fairy tale in pantomime form about a magic pair of gloves. Until early Jan.

Dec 23. A Night in Old Peking

Lyric, King St, W6 (741 2311, cc). Martin Duncan & David Ultz combine again with the story of Aladdin. With James Bolam, Simon Cadell, Anita Dobson & Bob Goody. Until Feb 6.

Dec 23. *Joseph & the Amazing Technicolor Dreamcoat*

Sadler's Wells, Rosebery Ave, EC1 (837 3856, cc 837 7505).

Tim Rice & Andrew Lloyd Webber's musical with Jess Conrad as Joseph, recently seen on tour. Until Feb 13.

Dec 26. Holiday on Ice

Wembley Arena, Middx (902 1234). New production of this American ice spectacular, with Robin Cousins. Until Feb 28.

THE ILLUSTRATED LONDON NEWS

BRIEFING CONTINUES...

Lectures p26. Sport p97. Selective Shopping p98.

Museums p99. Salerooms p100. Restaurants p101.

Wine p104. Out of Town p106.

ADMIRING THE CHRISTMAS TREE

by Royal Copenhagen



The 1981 Christmas Plate is now available.

It continues the tradition of the past 73 years during which a new and unrepeatable design has been produced each year.

Christmas Plate at £17.50. Matching cup & saucer at £28.00.

Royal Copenhagen - Porcelain in the finest Danish tradition.

Royal Copenhagen Porcelain & Georg Jensen Silver Ltd.
15 New Bond Street, London, W1. Tel: 629 3622.



Why some sailors now find it hard to keep their heads above water.

Through injury a promising career as a seafarer, whether from the Royal Navy, the Merchant Navy or the Fishing Fleet, can come to an abrupt end. Which is, of course, not only disastrous for the seaman, but also for his family.

How on earth are they supposed to keep their heads above water?

Happily there's the King George's Fund for Sailors.

It's a specialist charity designed to support seafarers and their families in difficult times.

And thanks to your help last year, we were able to give out over half a million pounds aid to those very people.

They need your help again this year.

Please give something. Their lives may depend on it.

Send your donations to: -Lt-Cdr Dymock-Maunsell,

1 Chesham Street, London SW1X 8NF.



KING GEORGE'S FUND FOR SAILORS

LECTURES

BRIEFING
DECEMBER 1981

Star of Bethlehem at Greenwich. . . and Sidney Lumet at the NFT.

ART WORKERS' GUILD

6 Queen Sq, WC1 (837 3474).

Dec 8, 7.30pm. **Showmen-scientists in the 19th century**, Helen Day.

GREENWICH PLANETARIUM

Greenwich Park, SE10 (858 4422).

Dec 21-23, 29-31. **Star of Bethlehem**, 2.30pm. **Encounter with the ringed planet**, 3.30pm. Various lecturers. Adults 30p, children 15p.

HORNIMAN MUSEUM

London Rd, Forest Hill, SE23 (699 1872).

Dec 5, 3.30pm. **The early history of the circus**, George Speaight.

MUSEUM OF LONDON

London Wall, EC2 (600 3699).

Dec 2, 1.10pm. **Howard Wright—pioneer aircraft manufacturer**, Mike Goodall.

Dec 4, 11, 1.10pm. **London in 1881**: Dec 4, **The art world**, Celina Fox; Dec 11, **Patience in the Strand**, Colin Sorensen.

Dec 9, 1.10pm. **Hendon aerodrome—the early years**, Jack Bruce.

NATIONAL FILM THEATRE

South Bank, SE1 (928 3232).

Dec 6, 6.30pm. **Sidney Lumet** talks about his new film *Prince of the City*. The film will be shown at 3pm. Tickets for the lecture in advance £1.50 plus 50p temporary membership.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1558).

Dec 5, 3.30pm; Dec 8, 1pm. **The road to reform: royal & parliamentary portraits, 1793-1832**, John Cooper.

ROYAL INSTITUTE OF BRITISH ARCHITECTS

66 Portland Pl, W1 (580 5533).

Dec 1, 6.15pm. **Making a garden—a pictorial diversion**, Sir Frederick Gibberd. £1.50.

ROYAL SOCIETY OF ARTS

John Adam St, WC2 (839 2366).

Dec 2, 6pm. **The walk-in city—a place for pedestrians?**, Terence Bendixson.

Dec 9, 6pm. **The locked doors—behind the scenes at the British Museum**, Maysie Webb.

TATE GALLERY

Millbank, SW1 (821 1313).

Dec 2, 6.30pm. **Newton & painting**, John Gage.

Dec 3, 10, 17, 31, 6.30pm. **Patrick Caulfield: an introduction**, Laurence Bradbury.

Dec 5, 6, 12, 13, 19, 20, 27, 2.30pm. **Painting of the month: The Saltonstall Family** by David des Granges, various lecturers.

Dec 6, 3pm. **Portrait sculpture**, Laurence Bradbury.

Dec 9, 6.30pm. **The promises of technological art**, Jonathan Benthall.

Dec 11, 18, 1pm. **Braque's Atelier VIII: a recent loan**, Mary Ellis.

Dec 20, 3pm. **Painters of atmosphere**, Laurence Bradbury.

Dec 27, 3pm. **Comedy in art**, Laurence Bradbury.

Films about or by pop artists of 1955-65: Dec 1, *Jailhouse Rock*; Dec 4, 11, *A Bigger Splash*; Dec 7, *Paolozzi Story*; Dec 15, Andy Warhol's *Chelsea Girls*; 6.30pm.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

Dec 1-15, 6.30pm. **Art of the Edo period**: Dec 1, **The Kabuki theatre & other entertainments in Japan in the Edo period**, Professor Charles Dunn; Dec 8, **Metalwork in the Edo period**, Joe Earle, & **Lacquer: design & technique**, Julia Hutt; Dec 15,

Colour, ornament & craftsmanship: the textile arts of Edo Japan, Verity Wilson. Tickets £2 from the Friends' Office, Royal Academy, Piccadilly, W1.

Dec 2, 1.15pm. **Julia Margaret Cameron**, Jennifer Hawkins Opie.

Dec 3, 6.30pm. **Antico & the Mantuan bronze**, Anthony Radcliffe.

Dec 6, 3.30pm. **The South Bank**, John Compton.

Dec 8, 1.15pm. **Giulio Romano**, a painter at the Gonzaga Court, Michelle Sykes.

Dec 9, 1.15pm. **Charles Dickens & the celebration of Christmas**, Lionel Lambourne.

Dec 15, 1.15pm. **Rubens**, Ronald Parkin.

WIGMORE HALL

Wigmore St, W1 (935 2141).

Dec 2, 7.30pm. **Der Rosenkavalier & its interpreters**, an illustrated discussion, Dr Elisabeth Schwarzkopf & Edward Greenfield. £1.80-£3.50.

The following Christmas lectures are for children and are very popular so send quickly for free tickets enclosing an s.a.e.

INSTITUTION OF CIVIL ENGINEERS

Great George St, SW1 (222 7722).

Jan 7, 2.30pm. **Making the world habitable** (suitable for 15- to 18-year-olds), Prof Sir Alan Harris. Tickets from Mr T. L. Dennis.

INSTITUTION OF ELECTRICAL ENGINEERS

Savoy Place, WC2 (240 1871).

Dec 16, 17, 2.30pm. **Electronics in medicine** (suitable for 16- to 18-year-olds), Prof Trevor Shelley. Mark envelope LS (AA).

ROYAL COLLEGE OF OBSTETRICIANS & GYNAECOLOGISTS

27 Sussex Pl, NW1 (262 5425).

Dec 16, 3pm. **The Miracle of Birth** (suitable for 12- to 18-year-olds), Prof R. W. Beard.

ROYAL COLLEGE OF PHYSICIANS

11 St Andrews Pl, NW1 (935 1174).

Dec 21, 3pm. **New kidneys for old**, Dr C. Chantler.

Dec 30, 3pm. **A sea of troubles**, Surgeon Sir John Rawlings.

ROYAL SOCIETY OF ARTS

John Adam St, WC2 (839 2366).

Dec 31, 2.30pm. **My life with Mr Punch**, John Styles. Tickets from the Secretary.

ROYAL HORTICULTURAL SOCIETY

New Hall, Greycoat St, SW1 (834 4333).

Dec 30, 2.30pm. **The changing fashions in gardening**, Percy Thrower. Tickets from the Secretary, RHS, Vincent Sq, SW1.



Percy Thrower: free tickets from the RHS.

CELLINI BY ROLEX

"Benvenuto Cellini is the pride of our profession and it is only right that we should take off our hats both to his work and to him." A tribute from Gaio and Raffaello de Moro, Jewellers, to Benvenuto Cellini.




THE RENAISSANCE WAS PERHAPS THE GREATEST era of craftsmanship, skill and imagination the world has ever seen. And at that time, for an artist to receive such a tribute from his contemporaries was indeed praise of the highest order. Such an artist was Benvenuto Cellini: goldsmith and jeweller supreme. He perfected new methods of engraving, casting metal and setting gems which, coupled with his innate skill, earned him accolades from the wealthy, the influential, and his fellow craftsmen alike.

At Rolex, in recognising across the centuries a man whose philosophies match so exactly our own, it was decided there could only be one name which accurately reflects the skill and attention to detail that go into our own works of art.

The Cellini Collection of watches. By Rolex of Geneva.




ROLEX
Cellini



The Scots are forever discovering new ways of
paying for the Johnnie Walker Black Label.

Despite its price, the most sought-after de luxe whisky in Scotland.





Internationally acknowledged
to be the finest cigarette in the world



London - Paris - New York

THE MOST DISTINGUISHED TOBACCO HOUSE IN THE WORLD

MIDDLE TAR As defined in H.M. Government Tables.
DANGER: H.M. Government Health Departments' WARNING:
THINK FIRST - MOST DOCTORS DON'T SMOKE

The new session



The Queen's Speech opening the new session of Parliament promised no great weight of new legislation—perhaps not much more than a dozen Bills of any significance, compared with more than three times that number in the last session. Some of the proposed new laws will take time passing through the parliamentary process, because of their controversial nature, but the Government evidently wishes to relieve its supporters from some of the pressure they have recently been under. There may be some political reasons for this—perhaps because the Whips' office has emphasized the need for some conciliation of loyal but troubled backbenchers or perhaps because ministers are aware that less controllable events, such as the rates of inflation and unemployment, are likely to continue to exert their own forms of pressure in the coming months—but the more fundamental cause was no doubt that this administration adheres to the traditional Conservative suspicion of legislation by volume, believing that the quality of new law is likely to decline in proportion to its increase in quantity.

Most of the proposed new legislation is no more than catching up on unfulfilled election promises, and perhaps the most remarkable features of the Queen's Speech and of the Prime Minister's subsequent explanation of it to the House of Commons were their consistency with the policies this Government has been pursuing since it came into office, and their optimism.

The main Bills to be introduced in the new session will include one on employment and labour relations to restore the balance of bargaining power, as the Prime Minister put it, and to "provide better redress for those harmed by the abuse of trade union powers, particularly the closed shop". There will also be Bills designed to curb excessive local council spending, to transfer 51 per cent of the British National Oil Corporation's business into private hands, to allow the transfer of British Gas's offshore oil business to the private sector, to replace borstal and imprisonment

for young offenders, to extend the scope and practice of fixed penalties for traffic offences, to provide extra safeguards for mentally ill people detained in hospital, to increase the limit on Coal Board borrowing and to allow improved redundancy payments for miners, to unify the present system by which help with rent and rates is given partly by supplementary benefit and partly by local authority allowances, and to reallocate certain powers between regional and district councils in Scotland.

The proposals most likely to prove controversial are those seeking to impose further restraints on trade unions and to prevent excessive local council spending. Mrs Thatcher noted in her speech to the House of Commons on November 4 that the response to the green paper on trade union immunities had shown that opinion was firmly in favour of further legislation, and it is certainly hard to justify many aspects of the closed shop and union immunity from the normal laws of contract. The Government has a mandate to change the law in this field of industrial relations, but in doing so it will need to tread warily. It cannot afford to be divisive at a time when, if Mrs Thatcher is right in her optimism, unions and management throughout industry will need to work closely together to take advantage of the competitive opportunities that should be coming their way before the end of next year.

The proposed Bill to enforce overspending local councils to submit their increased rate demands to a referendum is likely to prove controversial because of its constitutional implications on the responsibilities of local government, though it may well also prove rather popular at least among the ratepayers of Camden and other extravagantly run areas. But the Government's concern with the high level of council spending ignores the fundamental problem, which is that the rating system has become hopelessly outdated and inadequate. There is an obvious need for major reform in the method of raising local taxation, and there can never have been a better op-

portunity for doing it. Perhaps Parliament will take the opportunity of its increase in leisure time to examine the matter in a much broader perspective than the Government now intends.

On its main policies the Government continues to stand firm. "My Government attach the utmost importance," read the Queen, "to maintaining progress in reducing inflation by the pursuit of firm monetary and fiscal policies, to further improving the efficiency of the economy and to strengthening industry, so as to restore competitiveness abroad and prosperity at home." The Prime Minister put an additional gloss on this when she spoke in the Commons. Rejecting the pleas for a policy of reflation, which she said would simply increase inflation and put in jeopardy some of the jobs of the 23 million people currently in work, Mrs Thatcher said that slowly but inexorably British industry was improving, with productivity in the manufacturing sector rising "at a rate reminiscent of Germany and Japan". For the first time there was a chance of export-led growth, falling inflation, moderate wage settlements, higher productivity and an exchange rate at which British industry could compete in the world. She believed that Britain's confidence in herself would grow. "This Government has created the conditions for renewed confidence," she said, "and it is in the coming year that confidence will be rewarded."

The House was clearly surprised at the Prime Minister's own confidence, which seemed recently to have been rewarded only by the loss of Croydon North-West, by dismal opinion-poll readings, and by a general assumption among economists that many of the key indicators by which people judge their state of ill-being were likely to get worse before they had any chance of getting better. Nonetheless Mrs Thatcher has some justification for confidence both politically, as Sir Angus Maude examines in his commentary on page 37 of this issue, and nationally, and at the present time what is good for Mrs Thatcher is also likely to be good for the nation.

Monday, October 12

The Director of Public Prosecutions announced that police inquiries had revealed no criminal conduct on the part of the De Lorean Belfast-based sports car company. On October 13 the head of the company, John De Lorean, issued seven libel writs.

British Leyland announced the closure in 1982 of three motor and component manufacturing plants—at Coventry, Speke and Hemel Hempstead—with the loss of 3,000 jobs. Over the past four years 68,000 jobs have been cut.

Tuesday, October 13

The Conservative Party Conference opened in Blackpool.

Scientists confirmed the presence of anthrax organisms in a soil sample sent anonymously to the Chemical Defence Establishment at Porton Down. The senders claimed the soil came from Gruinard Island in Scotland where anthrax experiments were carried out during the Second World War.

The London Zoo announced that Ching Ching the giant panda was not pregnant.

The West German Chancellor, Helmut Schmidt, underwent an operation to insert a pacemaker in his heart.

Two bombs carried in a Malta Airways jet from Libya exploded at Cairo airport, injuring four people.

Wednesday, October 14

Sir Michael Edwardes, chairman of British Leyland, warned the unions that if the strike threatened for November 1 by the company's 58,000 car workers in support of a pay claim went ahead he would dismiss those taking part and seek government approval to liquidate the worst-affected plants. On October 15 the workers voted overwhelmingly for a strike from November 2.

The new Egyptian President, Hosni Mubarak, was sworn in.

Thursday, October 15

Gold bullion worth £2 million was seized by police from a chartered jet aircraft at RAF Northolt.

The Nobel Prize for Literature was awarded to the Bulgarian writer Elias Canetti.

The Polish government agreed to freeze the price of most consumer items in response to union pressure.

Friday, October 16

Leaders of the train drivers' union Aslef called off the one-day strike planned for October 20.

The 36-year-old son of Ben Dunne, a millionaire department store and supermarket owner, was kidnapped near Newry, Co Down, and a ransom of £½ million demanded. Attempts by the family to pay it were blocked by the Irish government, and Mr Dunne was released unharmed after six days.

84 miners and 10 rescuers were killed when methane gas swept through a coal mine on Japan's northern island of Hokkaido.

The Egyptian government arrested some 800 people, mainly Muslim fundamentalists.

Moshe Dayan, the former Israeli Foreign Minister and war hero, died of a heart attack. He was 66.

Saturday, October 17

Lieut-Gen Sir Stuart Pringle, Commandant General of the Royal Marines, was seriously injured when an IRA bomb placed under his car exploded as he drove away from his home in Dulwich, south London.

King's College and Bedford College, London, agreed in principle to merge in an effort to cope with cuts.

Sunday, October 18

Andreas Papandriou's Panhellenic Socialist Movement won a comfortable majority in the Greek general election. Withdrawal from the EEC and Nato were two of the main planks in the

party's manifesto.

Poland's Prime Minister, General Wojciech Jaruzelski, replaced Stanislaw Kania as the leader of the Communist Party.

Liverpool dockers voted to end their week-long strike, called over a new manning agreement, to take part in new talks and, if a solution was not reached, to refer the case to the National Joint Council.

Rumania announced bread rationing, the second Eastern bloc country after Poland since the Second World War to ration food.

Monday, October 19

The Government announced plans to sell off large tracts of state-controlled oil resources in the North Sea and end the British Gas Corporation's monopoly of purchase and sale of gas to industry. Sales of high street gas showrooms were deferred. The National Freight Corporation was to be sold to a consortium of managers and employees.

The Nobel prize for physics was shared between Nicolaas Bloembergen of Harvard University and Arthur Schawlow of Stanford for developing laser spectroscopy; and Kai Siegbahn of Uppsala University for work on electronic spectroscopy. The Nobel prize for chemistry was shared by Roald Hoffmann of Cornell University and Kenichi Fukui of Kyoto University for theories on the cause and effects of chemical reactions with special reference to commercial drugs.

At least 120 villagers drowned when an earth irrigation dam burst in the southern Indian state of Karnataka after torrential rains.

Tuesday, October 20

Britain had a trade surplus of £147 million in September. No trade figures were produced for six months from February because of the civil servants' strike.

Unemployment in Britain fell by 10,145 to 2,988,644, the first drop since May, 1980.

Two women were killed and about 100 people injured when a bomb exploded in a parked van outside a synagogue in the diamond trading quarter of Antwerp.

The Soviet Union granted diplomatic status to the Moscow office of the Palestine Liberation Organization.

Police used tear gas to disperse a crowd of about 5,000 in the Polish steel town of Katowice and confiscated leaflets being distributed by members of the Solidarity trade union. Another wave of strikes and protests over food shortages followed.

Salman Rushdie, 34, the Bombay-born author, won the Booker McConnell prize for fiction for his book *Midnight's Children*.

Wednesday, October 21

Two appeal judges ruled that the Secretary of State for the Environment, Michael Heseltine, acted unlawfully in cutting rate support grants to six London boroughs, as he had refused to listen to new representations.

Lay assessors of the Uganda High Court declared that Bob Astles, the British aide to former President Idi Amin, was guilty of murdering a fisherman in 1977. On October 28, however, Mr Justice Manyindo overturned their judgment and cleared Astles; but he was held pending further charges of murder and robbery with violence.

Thursday, October 22

The Liberal-SDP alliance candidate, William Pitt, won the Croydon by-election with a 3,254 majority over the Conservative John Butterfill. Labour took third place and nine other contestants lost their deposits. At the 1979 general election the Conservative majority was 3,769.

The two-day 22-nation conference on world poverty opened in Cancun, Mexico.

Hoover announced that their Perivale works would be closed, with the loss of about 1,000 jobs, and that another 1,000 jobs would go at plants at Cambuslang, near Glasgow, and Merthyr Tydfil.

The Marquess of Exeter, former athlete and winner of the 400 metres hurdles at the 1928 Olympics, died aged 76.

Friday, October 23

The Labour Party in Bradford North rejected their existing MP, Benjamin Ford, in favour of Pat Wall, a leader of the Militant Tendency, to stand at the next general election.

The Polish government announced that troops would be used throughout the country to maintain law and order and keep essential supplies moving. On October 25 seven members of the Solidarity trade union were arrested, charged with anti-state activities.

Commissioner Jarl Wahlström of Sweden was elected to succeed General Arnold Brown as leader of the Salvation Army.

Sculptor Reg Butler died aged 68.

Saturday, October 24



A spate of anti-nuclear demonstrations, the biggest for 20 years, swept European cities over the weekend. At least 150,000 demonstrators blocked London streets.

Sunday, October 25

It was announced that since May, 175 people had died and 16,000 had been treated in hospital after consuming poisoned cooking oil in Spain.



Great Britain's Sue Barker won the Daihatsu women's tennis championship at Brighton, defeating Mima Jansovec of Czechoslovakia 4-6, 6-1, 6-1 in the final.

In the New York marathon last year's winner, Alberto Salazar, won again in a world's best time of 2 hours 8 minutes 13 seconds; and New Zealand's Allison Roe established a new best time for women with 2 hours 25 minutes 29 seconds. There were 16,000 entrants.

Monday, October 26

A bomb placed by the Provisional IRA in a Wimpy bar in Oxford Street exploded killing the police bomb disposal expert who was trying to defuse it.

Another bomb was defused in Debenhams's store, also in Oxford Street.

Britain signed a £350 million deal with Brazil for the construction of merchant shipping, power generators, rail, offshore oil and naval equipment.

Turkey's conservative daily newspaper, its third largest, was closed down under martial law.

The proposals put forward by the United States, Britain, France, West Germany and Canada for a settlement of the conflict over Namibia were handed over to political leaders in the territory.

Tuesday, October 27

The Prince and Princess of Wales began their first official engagement since their marriage: a three-day tour of Wales.

President Urho Kekkonen of Finland, 81, resigned after nearly 26 years in office. Maunoy Koivisto became Acting President pending elections on January 17 and 18, 1982.

High tides and winds over two days caused severe flooding in Venice.

A Soviet submarine ran aground in a restricted area of Swedish territorial waters, 30 miles from the big naval base at Karlskrona. The Russians claimed the incident was due to faulty navigation caused by a malfunction in the gyro compass. The Swedish government delivered a sharply worded protest, and held the vessel for 10 days on suspicion that it had been monitoring secret tests on a new anti-submarine torpedo.

Wednesday, October 28

Plans to demolish Jubilee Hall in Covent Garden were rejected by the GLC's Covent Garden panel.

President Reagan succeeded in getting his plan to sell five Awac radar aircraft to Saudi Arabia through Congress by 52 votes to 48.

Polish workers obeyed a call by the trade union Solidarity for a one-hour general strike in support of demands for more food and other goods in the shops and a share in managing the country's economy. They were also protesting at alleged government repression of union activities.

Andrew Young, formerly US Ambassador to the United Nations, was elected mayor of Atlanta.

President Karmal of Afghanistan admitted in a Russian newspaper interview that there had been an intensification of "the undeclared war unleashed by imperialism against the Afghan people".

Thursday, October 29

The Organization of Petroleum Exporting Countries agreed on a new increased price of about \$34 a barrel for oil; this price was intended to stand until the end of 1982. The increase—the eighth this year—was expected to raise the price of petrol at the pumps in Britain by about 3p a gallon.

Mrs Anne Sofer, SDP, a former Labour councillor, was returned as GLC councillor for St Pancras North. The Liberals won all 12 of the seats they contested in local elections—five from Conservatives, five from Labour and two from Independents.

Friday, October 30

Ford offered its 54,000 manual workers an increase of 4.5 per cent. This was refused and negotiations continued.

President Milton Obote stated his government was prepared to compensate Asians expelled by the Idi Amin régime in 1972; or they would be welcome to return to Uganda and take up again their confiscated businesses and property.

Sunday, November 1

Despite 14 hours of talks on October 31 between management, union leaders and the Advisory Conciliation and

Arbitration Service, and a last-minute marginally improved offer by British Leyland management, BL workers went on strike from midnight. The new offer was put to mass meetings on November 3, where, going against the recommendation of their shop stewards, they voted by a convincing majority to accept the 3.8 per cent offered and return to work.

Leo Long, a former worker in MI 14, admitted he had spied for the Russians with Professor Anthony Blunt during the Second World War.

Antigua and Barbuda became independent.

Monday, November 2

The Israeli Prime Minister Menachem Begin in a speech to the Knesset attacked the latest peace plan put forward by Saudi Arabia and declared that Israel would refuse to co-operate in the establishment of a Palestine state in Judea, Samaria and the Gaza district.

The vice-chairman of the Chinese Communist Party, Deng Xiaoping, called for a purge of "lax and corrupt officials".

Tuesday, November 3

The white-collar union ASTMS announced it was to take legal action for compensation for members who had died of coronary heart disease, believed to have resulted from exposure to high levels of carbon bisulphide gas at Courtaulds' Greenfields factory in North Wales. In three years 17 workers there had died of that disease, at least twice the national average.

The former Turkish Prime Minister, Bulent Ecevit, was imprisoned for four months for violating a military decree which banned former politicians from making political statements.

Wednesday, November 4

The Government's programme for the new session of Parliament, as outlined in the Queen's Speech, included measures to put further restraint on trade unions, to prevent excessive council spending, to transfer 51 per cent of BNOC's oil production business to the private sector, to allow the transfer of British Gas's offshore oil business to the private sector, to reallocate certain powers between regional and district councils in Scotland and to increase the limit on Coal Board borrowing and provide improved redundancy payments to miners.

The Solidarity union leader Lech Walesa and the Polish Primate Archbishop Jozef Glemp had a two-hour discussion with the Polish Communist Party leader, General Jaruzelski, to try to resolve the country's economic and political difficulties.

Libyan transport aircraft evacuated Colonel Gaddafi's troops and military equipment from Chad as African heads of state in Paris worked on plans for a peacekeeping force for the area.

Thursday, November 5

Buckingham Palace announced that the Prince and Princess of Wales were expecting a child, due next June.

Friday, November 6

The governments of Britain and the Irish Republic agreed on the establishment of an Anglo-Irish intergovernmental council, an instrument of economic and possibly later political co-operation.

Unemployment in the United States reached 8 per cent, its highest level for six years.

Nicholas II of Russia, killed by the Bolsheviks in 1918, was canonized at a ceremony in New York by the Council of Bishops of the Russian Orthodox Church outside of Russia.

Sunday, November 8

Crews of the P&O Belfast ferries *Ulster Queen* and *Ulster Prince* staged a sit-in strike in protest at the decision to close the service with the loss of 350 jobs.



British Leyland returns to work: Men at Cowley, Oxford, followed an earlier decision by workers at Longbridge and the majority of other plants to accept a pay offer of 3.8 per cent and voted to return to work. The stoppage cost BL £20 million in two days' lost production of 4,000 cars.



Stranded sub: A Soviet submarine ran aground in Swedish territorial waters near the naval base of Karlskrona and was held by the Swedish authorities on suspicion that it had been monitoring tests on a new anti-submarine torpedo. The Russians claimed it had strayed into the restricted area because of a faulty gyro compass. Ten days after the incident the submarine was released despite an announcement, made by the Swedish Prime Minister, that it probably had nuclear weapons on board.



More bombs in London: Lieutenant-General Sir Steuart Pringle, Commandant General of the Royal Marines, was severely injured by an IRA bomb placed under his car outside his Dulwich home; and a police bomb disposal expert, Kenneth Howarth, aged 49, died in a Wimpy bar while dismantling one of two bombs left in Oxford Street.



PRESS ASSOCIATION

PRESS ASSOCIATION

PRESS ASSOCIATION

PRESS ASSOCIATION

WINDOW ON THE WORLD

Royal tour of Wales: The Princess of Wales is expecting a baby in June. An announcement was made soon after her return from visiting the principality with the Prince of Wales. Their three-day, 400 mile tour, which was characterized by informality with many walk-about and much contact with children, began in north Wales and included Caernarvon Castle, where Prince Charles's investiture took place. Continuing to south and mid Wales, the tour ended in Cardiff, where the Princess was given the freedom of the city.



TIM GRAHAM



TIM GRAHAM



PRESS ASSOCIATION



PRESS ASSOCIATION

Cheering crowds greeted the Prince and Princess of Wales at Caernarvon Castle, top right, on the first day of their tour. Heavy rain did little to dampen the crowd's enthusiastic welcome, top and above, the next day when they attended a service at St David's Cathedral and a gala concert at Brangwyn Hall, Swansea, right.



TIM GRAHAM

In Rhyl a sufferer from multiple sclerosis, one of a group of disabled people, was almost overcome by the occasion but rallied to express his delight.



PRESS ASSOCIATION

With children at the Royal Welsh Showground at Llanellwedd, near Builth Wells. Below, in Brecon before proceeding to Cardiff to receive the freedom of the city.



TIM GRAHAM



PRESS ASSOCIATION

The Princess of Wales, in a white chiffon dress printed with pale blue and pink, listens to the Prince's speech at the Victoria and Albert Museum, where they had jointly opened the Splendours of the Gonzaga exhibition.



Barbican beginnings: The £143 million Barbican Arts Centre, which contains two theatres, three cinemas, a concert hall, a library and art galleries, has its official opening in March when there will be performances by the London Symphony Orchestra and the Royal Shakespeare Company, and two art exhibitions—of post-war French art and of contemporary Canadian tapestries. The library, headquarters of the City of London's lending libraries, opens a month earlier and the Centre has been in use for conferences and exhibitions since October. Seen with St Giles's, Cripplegate, in the foreground, above, this is an impressive new City landmark. A crescent of offices surrounds a sculpture court and fountains play on a paved terrace overlooked by a pub, a cafeteria and a restaurant—and the blocks of Barbican flats. Inside, right, Australian artist Michel J. Santry's gold-coloured stainless steel and acrylic sculpture hangs over the main staircase in the public foyer.



It depends on the economy

by Sir Angus Maude

The new session of Parliament opened immediately after the collapse of the British Leyland strike and with the eyes of all politicians beginning to focus sharply on the Crosby by-election.

It seems destined to be a critical session for all the political parties. If the Government is to get the economic indicators moving in the right direction to enable it to win a general election in the late autumn of 1983 or the spring of 1984, it would seem essential that industrial production and profitability should show a clear upturn during 1982. It scarcely matters if the recovery is slow so long as it is steady and engenders enough confidence to keep it going into 1983 without accelerating into a runaway inflationary boom.

Despite the forecasts of the more pessimistic analysts, such an improvement now seems less unlikely than it did—provided that the Government keeps its nerve (which I think it will) and industrial managements stand firm against inflationary pay claims. This, thanks to Sir Michael Edwardes, the leadership of the CBI and the Government, they will be encouraged to do.

Firmly resisting Labour Party demands to pour more taxpayers' money into excessive pay awards, the Government has now seen its policy of non-intervention cause the total failure of a steel strike and the collapse of the BL

strike almost before it started. Assisted by the common sense of moderate trade union leaders, it has helped to encourage a new sense of realism among rank-and-file shop-floor workers.

For the Labour Party the next year will be even more critical. For an official Opposition, half way through the term of office of an unpopular Government, to be running a poor third in the opinion polls and to see its vote collapsing in a series of parliamentary and local government by-elections, the outlook is bleak indeed. Nor does it seem likely that the crisis will bring the warring Labour factions closer together. Michael Foot, determined not to lose the support of the Left, seems bent on safeguarding the position and influence of Tony Benn and his supporters—who are precisely the people blamed by the majority of the Parliamentary Party for Labour's misfortunes.

Whether or not there are more defections of MPs to the Social Democrats—and this will depend largely on how many fail to secure re-selection in their constituencies—Mr Foot's leadership is bound to be called increasingly in question. Moderate Labour MPs will have to decide in 1982 whether they can afford to keep Mr Foot into the run-up to the next election—and, if they feel they cannot, whether they can get rid of him without someone worse being foisted on them.

For the SDP, perhaps above all, the next year will be crucial. Its present

policies, where they are not wholly imprecise, are no more than a scaled-down version of Labour's plan for a reflation of the demand side of the economy. Such policies may well begin to look increasingly irrelevant to a changing economic situation. Sooner or later the Social Democrats will have to agree with the Liberals—not necessarily an easy task—specific policies which are clearly distinct on major issues from those of Labour and Conservatives.

Meanwhile, if its credibility is to survive, the SDP has to win a parliamentary by-election with a candidate of its own. Simply to improve the performance of a Liberal candidate in a Tory marginal which he might just have won anyway is not enough. The Crosby seat is something quite different, presenting problems to Tories and SDP alike, which is why both of the parties have spent so much time saying how hard it would be for them to win.

After her failure of nerve at Warrington and her failure to get selected at Croydon, Shirley Williams had to make a strong takeover bid for Crosby, which contains a large number of her Roman Catholic co-religionists. And since the swings against a Government in mid-term are always larger in its safe seats than in its marginals, she was in with a fighting chance. Yet in a sense Crosby is a diversion from the SDP's main task. A victory for Mrs Williams could be counted on to provide a terrific morale-booster for the Social Democrats, and

to persuade many more people that they might be worth voting for at a general election. But if the SDP is to make the grade in the long run, it can only be as a left-of-centre alternative to the Labour Party, capable of attracting support from some moderate trade unions. It needs, therefore, to win a Labour seat in a year or so if it is to carry conviction.

Thus all the parties will have plenty to think about and plan for in the new session of Parliament. The Queen's Speech, mercifully, promised rather less legislation than the last two, but there are at least three highly contentious Bills which will probably have to be "guillotined". The Bill to reduce further the powers and immunities of trade unions will be fought hard by Labour and perhaps lead to extra-parliamentary action by union militants. But it will be popular in the country, where the injustices of the closed shop are widely resented. And the measures to extend central control over local government spending and rate demands may also evoke some popular support, although they are also greatly resented, even by Conservative councillors.

Still, it is on the recovery of the economy that the Government's future mainly depends. Mrs Thatcher, in her speech on the Address, pinned her hopes and her confidence on that. She will probably prove to have been right.

Sir Angus Maude is Conservative MP for Stratford-on-Avon.

WASHINGTON

All the news that's fit to hate

by Sam Smith

Anyone whose familiarity with the *Washington Post* ends with the glorious episodes depicted in *All the President's Men* may be surprised to learn that the avenging angel of Watergate is not particularly well regarded in Washington these days. This would be mainly a matter of trade interest were it not for the fact that last summer the *Washington Star* closed up shop, leaving the *Post* the only daily of significant circulation in what is still known in these parts as the "capital of the free world". The *Post*, always influential, has now become unavoidable as well. It provides a startling number of the premises upon which official Washington starts its day. It is read and clipped by early morning broadcast editors who then reinforce the *Post*'s stature by adopting its priorities for their own coverage for the day. The *Post*, however, now finds itself in the curious position of being both more powerful and more unprotected.

How the *Post* deals with this problem will affect not only the course of Washington politics and journalism but for-

eign affairs as well. The *Post* can affect what official Washington thinks is important in the world not only by editorial stance but by what it reveals or omits.

Fortunately, the *Post*'s foreign coverage has improved with its financial success, this being partly a function of having a larger news hole to fill among the ads. But as with most American papers, the best way for a foreigner to get into the *Post* is still to kill someone (or lots of someones), have a ruling coalition find itself in trouble or for a journalist to perceive that a country is about "to tilt towards the left". Were the UK to resolve the troubles in Northern Ireland and were its politics to return to the comfortable clichés of yesteryear *Post* readers would hardly be aware that there was such a place.

But the *Post*'s real troubles do not stem from any inadequacies in its foreign coverage, rather from several mishaps in its domestic reporting. The most prominent two fall into a category known in baseball as a "rhubarb"—a momentary breach of etiquette typically involving a lot of hollering, shoving and fist-shaking by players, managers and umpires over a disputed play.

But unlike the rhubarb at second base, neither the *Post* nor the public has seemed inclined to let matters pass and move on with the game. The incidents, both trivial in themselves, gained unusual symbolic importance in the minds of editors, politicians and the general public.

The first incident involved a Pulitzer prize-winning story about a young drug addict. Subsequent investigation revealed no such child existed and the story was based on a composite of incidents and anecdotes. A simple apology from the *Post* might have handled the matter, but, due in part to an excruciatingly long published review of the matter by the *Post*'s ombudsman, the affair gained the status of a major journalistic crisis.

The second incident involved a small item in "The Ear", a gossip column the *Post* picked up from the *Star* after it folded. The Ear suggested that someone had bugged Blair House (an official residence across from the White House) while the Reagans were staying there waiting for the Carters to move out. Former president Carter, hearing the item repeated on a Georgia radio station

(further evidence of the broad sweep of the *Post*'s influence), professed himself to be outraged and threatened to sue. A figure of \$1 million was bandied about. The *Post* initially attempted to extricate itself with another display of editorial verbosity, but eventually gave up the ghost with a front-page article reporting a personal apology and retraction by the publisher, Donald Graham. Again, the incident itself in no way warranted the immense attention it received, and again the *Post* appeared vulnerable.

The *Post* had laid claim to being better than the *New York Times*, it had beaten the pants off the opposition, but when it slipped and fell hardly anyone in town came to its aid. Even Richard Nixon had, up to the end, his supporters, but the *Post* in its moments of trial found itself isolated. From the cab-driver bitching about a sports column to ex-president Carter blaming the *Post* for helping in his defeat, an amazing number of people almost enjoy hating the *Post*. And so now, at the peak of its power, it has become what it has always wanted to be, the most important paper in America, but also what it probably never expected, the loneliest one as well.

Changing the course of history

by Sir Arthur Bryant

It is not often that the act of a single man can change the course of history, though the acts of many men—statesmen, soldiers, preachers, even writers and artists—may contribute, and often have contributed, to influence it. But for the single act of a single man to alter the global future is rare. In the history of our own country long ago a great Christian king, far in advance of his barbaric time, Alfred, a prince of the royal house of a still half-tribal Wessex, undoubtedly did so. What he achieved against all odds and probability is one of the miracles of history; for without him there would have been no Christian England in the centuries to follow.

And 700 years later his descendant, Elizabeth I, more by a continuing than by a single isolated act, changed the whole course of our subsequent history as a nation and, with it, that of Europe and the world. For without her and her supreme, inspiring and unifying statesmanship and without what, under her leadership and guidance, her subjects did, there would have been no libertarian United States of America—something which, strangely enough, few Americans at present seem to realize, for all their just pride in the early and founding fathers of New England and Virginia.

As for the history of the United States itself, one American stands out above all others—the great and humble-minded prairie lawyer Abraham Lincoln, who by his own sole decision and act saved the Union when nothing but his clear-sighted wisdom and unflinching courage could have achieved it. And it was a woman, Joan of Arc, a peasant girl from a humble, medieval French village, who by her solitary conviction that she could achieve the manifestly impossible, and the indomitable resolution with which she pursued that fantastic conviction, made it, in the face of all probability, come true: virtually single-handed she assured the survival of monarchical France, the France of the civilizing Lilies, and its future place in the world.

The supreme example of all, one which will have occurred to everyone, was the act of an obscure Hebrew healer and preacher, Jesus of Nazareth, when He elected to die on the Cross sooner than compromise or deny, by a jot or tittle, His own revolutionary creed of loving and forgiveness and, by doing so, established that creed as the greatest motive force in the history of mankind during the next 2,000 years.

“And in the garden secretly
And on the Cross on high,
Could teach his brethren and inspire
To suffer and to die.”

The man in our own time who, I believe, posterity may say changed the course of history by a single act of courage and decision was President Sadat of

Egypt. An Egyptian patriot who had begun his career as a revolutionary nationalist set on restoring a humiliated Egypt's honour in war, he took, having played a leading part in doing so with immense courage, both physical and moral, the solitary and decisive step of going single-handed to Egypt's enemy, Israel, and offering a permanent peace between the two countries.

In the existing state of Arab and Israeli relations and feeling, it is difficult to overestimate the heroism and wisdom of what this fearless and inspired Egyptian statesman did in the face of certain obloquy and opposition. And his subsequent death at an assassin's hand—a death he well knew he might have to face—instead of defeating his achievement, as his assassins hoped, may prove to have sealed its ultimate success. The history of the next 20 or 30 years alone can tell, and I may be wrong. But if I am proved right, Sadat will go down the ages as one of the great men of our time.

“Jotham of piercing wit and pregnant thought,
Endowed by nature and by learning taught

To move assemblies, who but only tried
The worse awhile, then chose the better side;

Nor chose alone, but turned the balance too,
So much the weight of one brave man can do.”

Sadat's courageous and far-sighted act in offering his country's peace to Israel instinctively recalled the lines Dryden wrote in his *Absalom and Achitophel* commemorating the part played in the Exclusion Act debate of Charles II's Parliament of 1681. That part, played by George Savile, first Marquess of Halifax, may well have saved the hereditary succession of our throne and averted civil war. It was a classic exercise in the art, then for the first time beginning to evolve out of our country's long parliamentary history, of keeping a balance, cool, tolerant and humane, between heated and dogmatic factions and parties, so providing a middle way for all who prefer, to quote his own words, “Peace and Agreement before Violence and Confusion”.

In his germinative study of the beliefs learnt during a lifelong experience of public affairs and posthumously published under the title of *The Character of a Trimmer*, Halifax expressed his veneration for laws as “the chains that tie up our unruly passions, which else, like the wild beasts let loose, would reduce the world into its first state of

barbarism and hostility”. “They secure,” he wrote, “men not only against one another but against themselves too . . . Without laws the world would become a wilderness and men little less than beasts.” For that wise 17th-century political mentor whom his contemporaries called the Trimmer—an expression at first of contempt but ultimately of approval and understanding and proudly adopted by himself—viewed “all force as a kind of foul-play”. He, therefore, for ever sought a happy mean between absolute “Monarchy, a thing that leaveth no man liberty, and a Commonwealth, such a one as alloweth them no quiet”. It was just such a happy mean that was to find, after James II's flight from England, expression in the Revolutionary Settlement of 1688-89 of which Halifax was the principal architect.

Above all, reverting like his easy-going sovereign, Charles II, to the unifying creed of the great Elizabeth, he tried to promote national unity, holding that “King and Kingdom ought to be one creature”, and that “without a principle of love there can be no true allegiance”. Out of this conviction, born of half a century of suicidal civil strife, sprang his noble conception of patriotism. “Our Trimmer,” he wrote in the most famous of all his political aphorisms, “is far from idolatry in other things; in one thing only he cometh near it. His Country is some degree his idol. He doth not worship the sun, because 'tis not peculiar to us; it rambles about the world and is less kind to us than others. But for the earth of England, tho' perhaps inferior to that of many places abroad, to him there is divinity in it, and he would rather die, than see a piece of English grass trampled down by a foreign Trespasser.”

For though Halifax, like Baldwin in our own time, was above all else a man of peace—it was he who wrote of the abrasive and forever noisy political militants of his own day, “they, like a flood, break down all”—he set the safety of his country above all other considerations. It was he who replied to those who, like their counterparts of today, sought to “economize” by laying up England's battle fleet—the sole protection of a trading nation's commerce and life-line in time of war—with the pregnant and ever-prescient words: “It may be said now to England, Martha, Martha, thou art busy about many things, but one thing is necessary. To the question, What shall we do to be saved in this World? there is no other answer but this, Look to your Moat. The first article of an Englishman's political creed must be that he believeth in the sea. We are an island, confined to it by God Almighty, not as a penalty but a grace, and one of the greatest that can be given to mankind. Happy confinement, that hath made us free, rich and quiet; a fair portion in this world, and very well worth preserving.” ●

100 years ago



In its report of the opening of the new Leadenhall Market the *ILN* of December 24, 1881, said, “The work has been carried on day and night in order that the market might be ready before Christmas.” The following week the *ILN* showed the interior crowded with customers for the abundant supply of seasonal fare.



Château Léoville Las Cases

Château Léoville Las Cases is one of the great growths,
classified (cru classé), from Saint-Julien in the Médoc district.
St. Juliens are full-bodied and fine-coloured red wines,
rich in taste and with a subtle bouquet*,
They are delicious with roasts and cheese.

* Cocks et Feret : Bordeaux et ses vins



Precious.
Perfect.



FOREIGN AFFAIRS

The nuclear threat

by Norman Moss

With questions of whether and how to build more nuclear weapons to match the Soviet Union's arsenal exercising minds on both sides of the Atlantic, and Treasury officials and anti-cruise demonstrators raising voices and waving their arms over the issue, it is only natural to ask whether it really matters. Since each of the super-powers has enough nuclear weapons to destroy the other several times over, why build more, or better ones? Should we care that Russia has a few more missiles than we do?

The short answer is that no one knows. These things are worked out in terms of scenarios that might or might not be possible in the real world. The balance of terror rests on each side being able to destroy the other, and further, on each side's forces being invulnerable.

This invulnerability has been called into question by two developments in weaponry. One is the multiple-warhead missile, or MIRV. The other is a huge improvement in accuracy, which means that a warhead has a good chance of exploding close enough to a missile silo to destroy the weapon inside it.

The scenario goes something like this. At a time of desperate confrontation, and perhaps conflict, the Soviet Union launches half its ICBMs in a surprise blow and wipes out the American land-based missile force. No cities have been attacked. A million or so Americans living in the vicinity of missile sites have been killed, but the American nation survives.

The United States still has a fleet of missile-carrying submarines at sea. But these missiles are not as accurate as land-based ones, and can be used effectively only against big targets, such as cities. The US President knows that if he orders these submarines to launch their missiles Russia will slaughter the American population in response. He will give in. The deterrent has not deterred.

There are other bizarre scenarios in which one side exploits a superiority in numbers of missiles: for instance, threatening to destroy three of the other side's cities for every one of its own that is destroyed.

It has been argued that calculations of a first strike are not as technically clear-cut as this, but, more fundamentally, that no national leader would ever act this way because the consequences could be so awful that any risk involved is too great. But in fact anxiety about vulnerability does not rest only on the belief that a Soviet leader might act in this way. There is a more subtle formulation of the danger, in which no missiles are launched. An American President would know that his land-based missile force could be destroyed in a first strike, and so in a confrontation with Russia on a vital issue he would back down.

The situation in Europe is seen in slightly different terms, but the fundamental issue is the same. Russia now has more tactical nuclear weapons—meaning weapons intended to fight a war rather than destroy cities—than Nato has, as well as more tanks and aircraft. In a war with or without tactical nuclear weapons Nato would face the prospect of defeat, and the choice of escalating to the destruction of cities, bringing mutual annihilation into view, or surrender.

But war is not likely to break out in Europe. The situation is stable, the lines clearly delineated and both sides know that large-scale fighting would very likely lead to a nuclear exchange. Everyone knows how far they can go in the East-West confrontation, and what is negotiable and what will be resisted. (Not within the blocs, however; how far a Communist country can step out of line is very much in question, as we see in Poland.)

And here the same sort of formulation arises. The West might suffer defeat in a conflict involving vital interests, not because it was losing a terrible war waged with nuclear weapons, but because it faced the prospect of such a war and knew it would be at a disadvantage in one. Seen in this aspect, devastation by nuclear weapons is like the capture of the king in a game of chess: it does not happen, because the game ends one move before that, with the surrender of the side to which it is about to happen.

As Eugene Rostow, the Director of the US Arms Control and Disarmament Agency and one of President Reagan's key advisers on defence, put it recently: "This is a war of shadows, a war of perceptions." The West dare not perceive itself to be vulnerable.

If it were only a war of shadows and perceptions, if it were certain that the missiles would never actually be launched, then one could refuse to play the game. One could adopt the view that both sides are quite sensibly afraid to unleash even a small part of their nuclear weapons forces for fear of what might follow, and say, in effect: "We don't believe in nuclear weapons."

The North Vietnamese, who have no nuclear weapons, did this successfully. During the Vietnam War, when the peace negotiations were dragging on, the United States dropped hints that if the war were prolonged it would consider using nuclear weapons. The North Vietnamese ignored the threat and the American negotiators concede that they were right to do so.

However, Vietnam was peripheral to the main issues of East-West relations. It may well be that even where more vital issues are involved, no major power would ever take the risks involved in using nuclear weapons. But we can never be entirely sure. We cannot even pretend to the Russians that we are sure.



dunhill

LONDON



Gemline

New, slim, crafted in timeless lacquers
inspired by the world's most beautiful gemstones.

Available at Dunhill, leading stores and fine jewellers.



Quality without
compromise



Cutty Sark Scotch Whisky
From Scotland's best distilleries

The royal tour

The Queen visited Australia, New Zealand and Sri Lanka in the autumn. Her main official engagement was to open the Commonwealth Conference at Melbourne. In New Zealand the royal visit coincided with cold and rainy weather, and there were a number of protesters on the streets. But in Sri Lanka, during her first visit for 27 years, the Queen was given an enthusiastic reception wherever she went.



Among the Queen's many engagements in Sri Lanka was a visit to Peradeniya Gardens, where a new orchid was named after her.

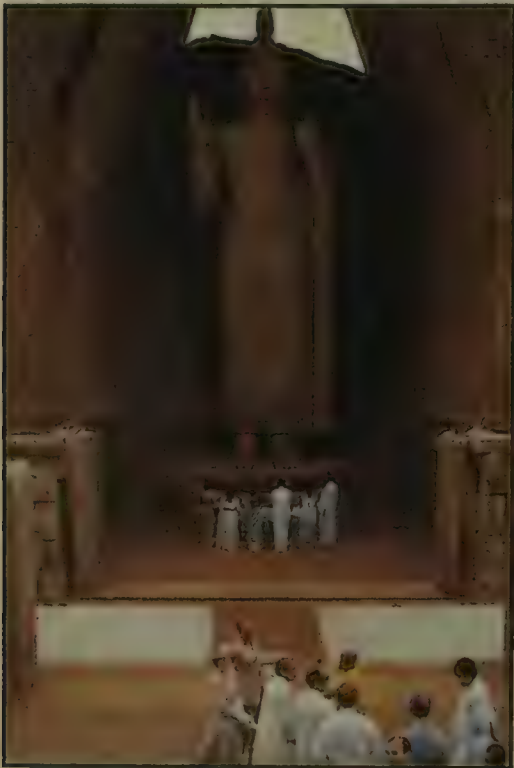


On the last day of her visit to Perth, Australia, the Queen was showered with flowers and good wishes as she walked half a mile along the city streets.



ANWAR HUSSEIN

Heavy rain and a cold wind did not succeed in spoiling a traditional Polynesian festival of welcome performed for the Queen in Auckland, New Zealand.



TIM GRAHAM

The religious traditions of Sri Lanka were exemplified by the Ankara Buddha, above, and monks at the Western Monastery, Anuradhapura, right, both visited by the Queen and the Duke of Edinburgh.



TIM GRAHAM



TIM GRAHAM

Huge crowds gathered everywhere to greet the Queen in Sri Lanka. Her last visit to the country was in 1954, before independence.



TIM GRAHAM

The Queen removed her shoes and donned slippers for her visit to one of Sri Lanka's holy places, the shrine of the sacred bo tree near Anuradhapura.



TIN GRAHAM



TIN GRAHAM

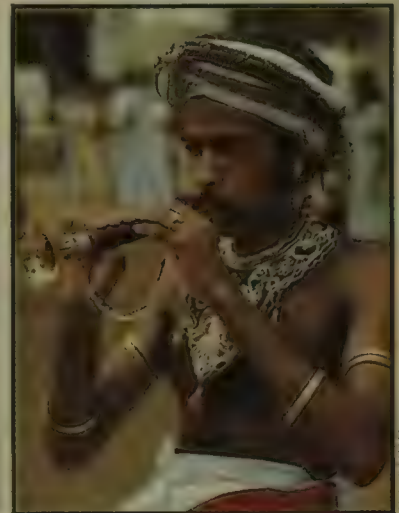


TIN GRAHAM

Gaily caparisoned elephants, top, and drummers gave welcome in Raja Perahera.



TIN GRAHAM



TIN GRAHAM

Musicians and dancers, with their beautiful traditional costumes and instruments, left and above, were prominent throughout the tour of Sri Lanka.

The engine sits sideways.

Before we built the Princess we decided to look at car design from a different angle. Yours.

The result, a family saloon that bends to the needs of its passengers, not one where the passengers bend to the shape of the car.

In fact, with its transverse mounted 'O' series engine, the Princess gives more passenger space relative to its overall size, than any similar car.

Next, we took a sideways look at conventional suspension ideas. And threw them all away.

Instead, we employed our unique Hydragas® suspension system. If it feels like you're driving on air, it's because you are.

When it came to the interior we used another fresh idea. An air re-circulation facility to keep traffic fumes out.

We also included an acoustic control pack to keep out noise. Fibre optic switchgear illumination. And a seat that adjusts to 240 different positions.

So even the driver can have different points of view.

But don't just take our word on the Princess. Find out how good it is for yourself by taking it for a test drive.

'What Car?' magazine did and they voted it Family Car of the Year.

And that's good news, whichever way you look at it.

The passengers don't.

Princess 2. From £5,128.

Alloy wheels available at extra cost. Prices exclude delivery and number plates. Hydragas is a registered trademark. For Fleet enquiries phone 021-779 4484.

AUSTIN MORRIS

Name Address

Post code Current car

Send to: Princess Information Services, Dept. ILN1, PO Box 4, Oxford OX4 2PP



You'd expect it to cost £1,000 more.



Average Saloon.



Princess 2.

In its 265th great year



Médaille. V.S.O.P. La signature d'un grand cognac

MARTELL. Since 1715.

Letter from Namibia

by Robert Jackson

"South West", as they call it in South Africa, is different. A country four times the size of Britain, it has a population of little more than a million. It enjoys a unique status in international affairs, being the last surviving League of Nations mandated territory. The United Nations claims sovereignty while South Africa exercises it—a situation which has given rise to a conflict of potentially world-wide significance.

Meanwhile, much of the distinctive character of Namibia, as the country has been christened by the United Nations in a usage increasingly accepted in the territory, comes from the people from whose presence the mandate ultimately stems: the Germans. Economic growth has not yet succeeded in imposing its anonymous international style on the few Namibian towns. The dominant buildings in the capital, Windhoek, go back to the days of the German settlement between 1884 and 1914: gothic gables, pillared balconies, steeply pitched roofs built to withstand Alpine snows but here glittering in the African sunshine. On a rise surveying the town is the *Tintenpalast*—the "ink-palace"—an elegant neo-classical edifice reminiscent of Goethe's Weimar, containing the seat of the administration.

Out of the 100,000 whites in Namibia 21,000 are Germans, including some 12,000 who still carry West German passports. German is consequently, after Afrikaans, the second most widely spoken language in the territory—although the Africans are insisting more and more on learning English. The Germans are important in present-day Namibian politics. Most are farmers with a big stake in the country and a paternal attitude to the non-whites, and they constitute the backbone of white support for the experiment in multi-racial government now going on in Namibia under South African auspices. And the West German government takes an active interest in the future of Namibia as a member of the Western "five-power contact group" (the United States, Britain, Canada, West Germany and France) promoting a settlement through the UN. At the same time East Germany is training guerrillas and "cadres" for the black nationalist movement, Swapo (South West African People's Organization).

Like that other vast and underpopulated semi-desert country, Australia, the inhabitants are concentrated in small pockets far from each other. The biggest concentration is of blacks living within 40 miles of the northern border with Angola, in the only reasonably well watered part of the country. There are some 500,000 Ovambos together with 56,000 Kavango and 30,000 inhabitants of that curious creation of Anglo-German colonial statecraft, the Caprivi strip, formed to give Germany access to the Zam-

besi. Two other black peoples, the Herero (65,000) and the Damara (85,000), live in the vast emptiness to the south. The 100,000 whites and the 30,000 coloureds live in half a dozen towns and are spread throughout the country on extensive farms or in government service or mining—including the source of 10 per cent of the world's uranium production at Rossing. Each living in its own area there are also three groups who are neither white nor black: 26,000 Bushmen, 7,000 Kaokovelders and 20,000 Basters.

Ethnic diversity and geographical dispersal are thus facts of life in Namibia, and any future politics there are bound to reflect them. Unfortunately the policies of the South African government have brought the political recognition of ethnicity into disrepute in Namibia as in South Africa. After disregarding its trusteeship responsibilities to the "natives" during the 1920s and 30s, in the 1950s and 60s South Africa assumed that the League's mandate had come to an end and applied the principle of ethnic "separate development" in South West Africa. Each of the different ethnic communities was given its separate area with its own institutions of self-government, leaving the whites in control of most of the useful resources as well as of the central government. In the mid 1970s, however, there was a crisis. The collapse of Portuguese rule in Angola, the failure of South African military intervention there, the entry into Angola of the Cubans under Soviet sponsorship, and the consequent growth of Western pressure on South Africa to come to terms with the blacks, all combined to force a shift of course in Namibia—but one still based on the principle of ethnicity.

This is the foundation of the system of multiracial internal self-government currently being practised in Namibia under South Africa's control. Representatives of the 11 ethnic groups came together in 1977, at the *Turnhalle* (German for gymnasium) in Windhoek, and agreed upon a form of constitution in which ethnic self-government would be combined with multi-ethnic power-sharing at the centre. A multiracial political party under the leadership of an Afrikaner farmer, Dirk Mudge, was formed to support this concept; and at "internal" elections held under South African supervision in November, 1978, this "Democratic Turnhalle Alliance" (DTA) won an overwhelming victory.

It was, however, a somewhat empty victory because Swapo, the main black opposition party, did not take part, preferring to continue the guerrilla struggle begun in the mid 1960s. Swapo resists ethnic politics in the name of a pan-South West African or pan-Namibian nationalism of the type to be found elsewhere in formerly British

Africa. Not surprisingly, this nationalism supplies the concept of Namibia's future sponsored by the African powers at the United Nations, who hate everything to do with ethnic "balkanization" and have thus ensured that the UN General Assembly officially recognizes Swapo as the only authentic representative of Namibian nationhood.

So Namibia today stands poised between two very different ideas about its future: the DTA's principle, derived from South Africa, of ethnic pluralism and consensual power-sharing between separate groups, and Swapo's concept, derived from the rest of Africa, of a Namibian nationhood transcending ethnicity. The key questions now facing the country are, how soon will it be able to make this choice, and by what means—by an election, or through a war with the probability of more and more external involvement.

The alternatives are indeed as stark as this. South Africa has in principle accepted the idea of a United Nations-supervised election in Namibia, a concept embodied in UN Resolution 435 put forward by the Western five powers in 1977. However it has proved extraordinarily difficult to get agreement between all the contestants upon the details of the implementation of the Resolution. The Western powers feel that they have gone a long way out on a limb to accommodate South Africa. Meanwhile the patience of the Africans at the UN is beginning to wear thin. If the Western project for a UN-supervised election, or something like it, does not begin to materialize quite soon the way will be open for the Russians to build on the bridge-head they established in Angola in 1976. "You have tried the West," they will tell Africa. "The West has failed—so why not try us?" That way lies an escalation of the insurgency in Namibia, growing Eastern influence over Swapo, increasing strain on the DTA coalition, and, eventually, mounting pressure on South Africa to cut its losses.

In the present situation the DTA is in the awkward position of enjoying responsibility without full power. Its efforts to dismantle *apartheid* and promote inter-ethnic consensus must face a still substantial Afrikaner opposition with a powerful hold, through Pretoria, on the South African Administrator-General in Windhoek. In the organization of ethnic self-government the decision has, for example, been made that secondary education should belong at the ethnic level rather than to the centre, so that the all-white State schools will remain for whites only. Indeed there is even a battle going on about multiracialism in tertiary education. The ending of residential segregation provokes great resistance from many whites. And the "executive" operated by the DTA faces heavy pressure from South Africa to go

slow on ending white privilege.

All of which suggests that when it comes—if it comes—to an election in which Swapo participates, the DTA may find itself in the position of Bishop Muzorewa and his followers in Rhodesia: cast aside by an increasingly radical electorate dissatisfied with what the moderates could accomplish when they had their chance, and determined to give the "revolutionary" party its chance. The analogy with Rhodesia hangs heavily over the Namibian scene.

It is, however, not a very useful analogy, in at least two respects. For one thing, Namibia is much more fragile than Rhodesia was or Zimbabwe is. It is much more dependent upon South Africa, and vulnerable to its pressure. Whoever exercises power in Windhoek, or anticipates taking power, must know that for almost all the essentials of civilized life he cannot escape from South Africa.

Second, and perhaps even more important, ethnicity in Africa is a fact—and the ethnic structure of Namibia is radically different from that of Rhodesia. In the Rhodesian independence elections voting went almost exclusively on ethnic lines with the Shonas, who constitute 75 per cent of that country's population, voting solidly for Robert Mugabe. In Namibia Swapo is the only serious "nationalist" party, so that it is likely to attract some support from outside its ethnic base among the Ovambos. But assuming that Swapo were to win 80-90 per cent of the Ovambo vote and 20 per cent of the votes of non-Ovambos, this would still leave the party with no more than a bare majority in the Assembly, since the Ovambos constitute only 45 per cent of the total population.

Seen from Windhoek, one of the most depressing features of the Namibian scene is the unwillingness of most whites, and of the South Africans in general, to make this sort of assessment. To them a Swapo victory in any election is unthinkable, and any election that might have such a result can hardly be contemplated. They see the experience of Zimbabwe since independence as an unmitigated chapter of disasters, and they ignore the true lesson of Rhodesia: that there can be no military solution. It is as if the course of history would stop if Swapo were to win power: as if all South Africa's leverage over any sort of Namibia could be set at nought overnight; as if there would be no politics inside or in a Swapo-ruled Namibia.

But far from it. The real long-term problem for any country constituted like Namibia will simply be how to keep it together. South Africa may have succeeded in giving ethnic pluralism a bad name; but this does not stop it from being a crucial and potentially disastrous fact ●

Farming the red deer

by Rosalind Kerven

To the population of the remote and beautiful Highlands, experimental farming of the red deer may prove to be something of a life-line.

It is an early November morning in a remote corner of the Scottish Highlands. The sun inches up behind pollution, bracken-covered mountains; the glassy waters of a sea loch echo with the lonesome cries of oyster-catcher and heron.

Suddenly the incongruous sound of loudly clattering metal breaks rudely into the stillness and a man whistles a piercing summons across the hills. It is answered almost at once by the thundering of several hundred small, cloven-hoofed feet as a large herd of red deer calves comes stampeding over the sky-line. Sleek and thick of coat, eyes eagerly bright in anticipation of food, they display no trace of the nervousness so typical of their species as they speed towards the call.

The calves are part of an agricultural experiment so important it could be called a minor revolution. They are inhabitants of the Highlands and Islands Development Board's Rabbay Deer Farm in Morvern, Argyll, which, together with similar projects in other parts of Scotland, is carrying out extensive tests to determine whether red deer can and should be farmed. The experiment is given perspective by the fact that this is the first time for several thousand years that any attempt has been made fully to domesticate a new, wild ruminant animal in Britain.

But why the red deer, and why the Scottish Highlands? The answer to the second question provides a clue to the first. When the Romans first discovered an asset to be designated one of Europe's few remaining wildernesses, in economic terms the remote and beautiful Highlands and Islands are potentially in trouble. With three quarters of Scotland's land area (12 million acres) consisting of mountain, hill, moorland and scrub, viable industry tends to be severely limited. Traditionally hill farming has been one of the mainstays, but today the farming of sheep and cattle is currently so depressed and heavily subsidised that its long-term future is seriously open to doubt.

"We see the continued existence of a strong agricultural sector as being of great importance to the economic life of the Highlands and to the social fabric of many rural communities," says Neil Sutherland of the HIBD's Land Development Division. "Conventional farming is currently in a generally depressed state, but deer seem to have a number of characteristics in their favour as an alternative. They could help to retain jobs in agriculture and help the farming industry to survive."

A native of the region, the red deer has evolved to become ideally suited to the rough terrain and harsh climatic conditions. It is Britain's largest wild

land animal, with stags measuring up to 44 feet at the withers and weighing up to 21 stone. Scotland's wild population is estimated at around 200,000; an annual cull of 30,000 keeps numbers stable.

To describe their typical habitat as "deer forest" is misleading, for much of their terrain is hilly, barren and bleak. In summer, when the grass, heather, lichens and mosses are plentiful everywhere, the deer roam on the highest slopes and ridges, often beyond the tree-line, which are relatively free of flies. Winter brings them to lower ground in search of food and a degree of shelter; they are sufficiently rugged for the majority to withstand even constant blizzards and snow-drifts.

In harmony with their environment, they calve in June when the weather is at its kindest and the grazing is at its best—in contrast to sheep, whose lambing season is in the depths of winter. Hardy and self-sufficient, nevertheless the red deer have always tangled their destinies with man's: conflict is tempered by a degree of interdependence. Traditionally deer-stalking was the sport of kings and today stalkers, particularly from continental Europe and the USA, are prepared to pay high prices for the joys of tracking their magnificent prey through Scotland's scenery. It is not just for the thrill of the chase or for the trophy of a fine head of antlers: venison is widely considered a superb delicacy and in certain countries, notably Germany, supplies of deer-meat can scarcely keep up with demand. Thus for many years deer herds and their habitats have been both protected and conserved. As with several other forms of wildlife, the irony is that the deer has prospered precisely because of man's pleasure in killing it.

But the trade in wild venison is under threat. Deer are extravagant in their use of land, and outside interests in Scotland argue that many parts of the estimated 7 million acres over which they wander could be put to better use. Forestry and sporting activities such as hiking and skiing have already driven the deer from many former habitats. For their part, the deer present a headache to both foresters and farmers, as they are voracious chewers of saplings and tree-bark and foragers of winter crops.

Traders in venison are facing the problem of increasingly strict public health regulations in many of the major markets. The threat of food poisoning is a live issue: it is an unfortunate fact that wild deer adapted before they can be generalised upon. "Almost everyone in deer farming is trading new ground at present," says Neil Sutherland and, so far, despite all the promising indications, no

urgent need to take a new look at Highland farming, a proven but increasingly fustianous market for venison, and the traditional role of the red deer coming under threat, the trials taking place on estates such as Rabbay are timely.

Deer husbandry in its loosest sense has been practised in many other times and places. For centuries the aristocracy throughout Europe indulged a passion for hunting by maintaining enclosed deer parks, although the animals within remained essentially wild. There was no direct handling of livestock and the only artificial contact between man and beast was in the provision of extra food to help the deer through the depths of winter.

In recent years deer farming has become a significant industry in New Zealand, but here the term is often open to wide interpretation. In many cases the practice is to catch wild animals and transport them, drugged, by helicopter to a fenced-in area, within which bounds they continue an entirely natural existence until their eventual slaughter.

In 1970 the Rowett Research Institute, in conjunction with the Hill Farming Research Organization, decided to study the whole concept of deer farming. Why not see whether red deer could be farmed in the same sense as sheep, cows, chickens and goats? With the blessing and financial backing of the Department of Agriculture and Fisheries in Scotland, the first experimental project was established at Glesnaugh, in the eastern foothills of the Grampians. Early results were more than encouraging. They demonstrated that deer could most certainly be farmed in the usual way with controlled breeding and grazing, and that the provision of supplementary feed and treatment for parasites and diseases. Although at such an early stage the long-term implications could only be tentative, so impressed was the HIBD that in June, 1977, the Board set up its own pilot project in Morvern.

The Rabbay Estate was selected because with its steep and varied contours, high rainfall and dominance by wet moorland it is fairly representative of conditions in the western Highlands, where it is hoped that deer farming could eventually prove an agricultural lifeline. Currently extending over 1,560 acres, the farm is substantially larger than Glesnaugh and is also characterized by different climate and vegetation. Thus it is anticipated that many of the practices already proven at the first farm may have to be modified when adopted before they can be generally applied. "Almost everyone in deer farming is trading new ground at present," says Neil Sutherland and, so far, despite all the promising indications, no

Yearlings in peak condition after grazing through the summer on the richest pastures of Kinloch Farm, the centre of the deer project on the Rabbay Estate.

one is prepared to make any prophecies as to how its future may take shape.

The establishment of a deer farm is a time-consuming and expensive process. Because deer require very large grazing areas, vast tracts of land must be fenced in. Red deer can jump over, creep under or squeeze through wire fences, and with careful monitoring of stock it is just as important to keep wild intruders out—particularly ambitious stags at the height of the rut—as it is to keep tame ones in. Some deer have even been known to master the art of opening hush fixtures. Fences 6 feet high, well anchored and with a fairly close mesh coat at least 2 yards—no mean figure when you consider the size of Rabbay and remember that the whole estate is also subdivided by fences into rough hill pastures, low hill pastures, paddocks and six fields of arable land.

The acquisition of the first animals, both at Glesnaugh and at Rabbay, was a major operation which had to be repeated over several years until a satisfactory breeding stock was established. It involved capturing wild deer calves, at one to five days old, from locations throughout the Highlands and Islands ranging from the Isles of Rhum and Islay in the west to Deside in the east. This was achieved by an elaborate process of observation, stalking and eventual seizure with a kind of giant butterfly-net. Next came a prolonged and careful period of nursing and

teaching the calves to suck from a bottle, a task requiring considerable reserves of patience. Rabbay's farm manager, Mike Alexander, recalled the experience ruefully: "My wife and I were bottle-feeding 30 or more of them four times a day. If you can imagine, it's no different from feeding the same number of babies—we were exhausted by the end of it."

Thankfully this phase is now over and, with a total of 276 adult hinds, 22 adult stags, 118 yearlings and 203 calves, Rabbay is almost fully stocked. The intention now is to examine the feasibility for commercial meat production and to act as a demonstration unit to train other deer farmers; it is also hoped that Rabbay will be a source of breeding stock for future commercial farms—as Glesnaugh was for Rabbay.

In the system now operating the calves, generally born during the first three weeks of June, are weaned either in September or December. This is followed by a short period indoors to acustom the animals to handling and to teach them to feed from a trough. After overwintering in a sheltered part of the farm and receiving high levels of supplementary winter feed, they are moved in May to graze on high quality arable land, remaining there until September.

By this stage, at 15 months, stags weigh around 154-165 lb, and hinds 143-154 lb. Now they are ready either to be sold for slaughter or put into breeding stock, at Rabbay or elsewhere. The breeding animals lead a less domesticated existence than their offspring, wintering on the rough hill grazings and receiving extra feed only when there is

a heavy snowfall.

There are still many question marks hanging over the whole enterprise, many of them relating to the intricacies of stock management. As any naturalist knows, wild deer are notoriously timid; in contrast, hand-reared deer are almost embarrassingly tame. Mike Alexander, with wide experience of a variety of stock, admits this is one of the attractions of deer farming. "They're out of this world—so affectionate, it's tremendous! When I drive over the hills in my buggy they all follow me and one of the hinds in particular, whenever I go inside the fences, is all over me, pulling off my jacket and nibbling at my beard."

He points apologetically through the fence to a stag which, despite sawn-off antlers, is threatening us with lowered head, rolling eyes and a great, throaty bellow. "It's only because the rut's on right now that he's behaving like that. He thinks we're after his hinds and it's the only time of year he has any control over them."

Efficient farming needs to strike a balance between the two extremes of approachability: to produce an animal which respects and responds to man, while at the same time retaining a degree of independence from him and keeping its ability to survive that difficult environment which it is hoped deer farming can successfully exploit. Despite their endearing ways, red deer remain enigmatic creatures. Even the tamest adult becomes less manageable during the rut when, as far as the stags are concerned, anyone and everything is a potential rival. Generally deer respond readily to the call, whistle and rattled

feed bucket of a familiar human; but at tempests at Glesnaugh to round them up using traditional shepherd methods proved disastrous for the dog.

Much remains to be examined. Not enough is yet known about breeding in captivity, particularly the optimum stag ratio and the potential for genetic improvement. The best time for slaughter is also still under review, although it is currently considered to be 15-17 months when, at current prices, stags would fetch about £70 and the slightly smaller hinds £5 less.

What, then, do red deer have to offer the Highland farmer looking for new opportunities? Probably most significantly, deer are highly efficient users of poor quality grazing land: they are able to consume a far greater amount of heather than sheep and convert a higher proportion of vegetable protein to flesh. They produce almost double the amount of first-class meat compared with a sheep of similar body weight.

Tests at Glesnaugh indicated that they are susceptible to only seven recognizable diseases, compared with 27 in sheep and 19 in cattle. This means low wastage and less time and money spent on disease control. Nevertheless, in this aspect as in others, the experts lead caution, pointing out that in the long term domestication, by inhibiting natural selection, may modify disease resistance and bring its own hazards. In the long term, fencing prevents the animals from moving to the highest ground to escape summer-time flies, which may have problematic health repercussions.

On the marketing side, venison has one particular quality which has tre-

mendous potential for exploitation: it is exceedingly lean and thus low in cholesterol, which could prove a major selling point in today's fat-conscious world. In the home market wild venison has not been very popular due to its strong, "gamey" flavour; farmed deer, however, produce a milder-tasting meat which might become acceptable in Britain. While it remains in short supply, the marketing of deer-meat in this country will probably continue to be concentrated on the hotel trade, although already an increasing number of supermarkets, quality food stores and freezer centres are starting to stock it. It is also worth remembering that until comparatively recently venison dishes were standard in many cookery books.

Sir Kenneth Blaxter, FRS, Director of the Rowett Research Institute, who has been intimately involved with the experiments for over a decade, sees no reason why red deer could not eventually make a considerable contribution to the meat supplies of the UK, even though expansion must necessarily be slow at first. He estimates that within 20 years venison could perhaps account for up to 5 per cent of Scottish meat output.

Deer also have side products including skins, hard antler, offal, pizzle, sinews and soft antler in velvet. The last three are in demand by the Far Eastern herbal medicine trade. Raw skins tend not to fetch high prices, but the antlers of a mature stag could increase its value by a further £25.

In terms of the Highland population and employment opportunities, deer farming, if not actually increasing the number of jobs, could prove a factor in saving isolated hill communities from the final debilitating population drain. By at least keeping the number of agricultural jobs stable. Although a ratio of one man to 300 or 400 hinds may not sound much, it is equivalent to vastly intensive shepherding and further vacancies occur regularly at peak periods in the annual cycle.

At least one of the many of new deer farms have been established. There is already a British Deer Farmers' Association with over 200 members, representing a number of farms of many different types and sizes. Despite the HIBD's reluctance to draw any firm conclusions until its initial seven-year experiment finishes in 1984, Neil Sutherland cites "the encouraging amount of interest from people wishing to establish their own farms which suggests that deer farming has an assured future".

What repercussions will all this have on the wild deer? To date the effect on them has been negligible and there does not seem any reason why wild and domesticated herds should not coexist peacefully with only the long tracts of fences to divide them. Certainly at Rabbay, where two populations seem to guard each other with nothing stronger than puzzlement. Indeed, the problem there is not so much keeping the tame animals in, but rather—particularly when the rut is on—keeping the wild ones out. ■



THE FAMOUS GROUSE
COUNTRY OF ORIGIN - SCOTLAND. NOTED FOR
ITS CHARACTER AND DISTINGUISHED APPEARANCE



Quality in an age of change.

THE COUNTIES

James Lees-Milne's

WORCESTERSHIRE

Photographs by John Frye



How much remains of my native Worcestershire which I knew and loved so well? Twenty years ago I wrote a *Shell Guide* to Worcestershire and was horrified by the changes I then found: the orchards in the Vale of Evesham uprooted; the once bustling canals empty of water and choked with rubbish; electricity pylons straddling the uplands; mean little villas congesting the lowlands; factories, called rural industries, affronting open country. The changes have multiplied since, notably in the death of every elm tree. And practically every Worcestershire tree of size was an elm. But if, generally speaking, the landscape of the county has within half a century altered beyond recognition, many individual haunts and buildings survive.

Sir John Betjeman has called Worcestershire "a gloriously dim county". It is certainly one of the smallest, far from the sea and tucked away in the Midlands. Betjeman has described its shape as that of a fruit tart burnt black at the northernmost edge where it

The Malvern hills formed the western boundary of the old county of Worcestershire.

encounters the industrial towns. Indeed Dudley was so burnt that the borough became detached from the rest of the tart, an island of Worcestershire lost in Staffordshire. Similarly bits of the unburnt tart at the southern extremity floated off centuries ago, so that places like Northwick and Daylesford proudly maintained that they had nothing whatever to do with Gloucestershire where they had landed up. But these delicious irrelevancies have been neatly ironed out by a series of preposterous local government reforms, the last of which lumps Herefordshire and Worcestershire together in one county!

Unspectacular Worcestershire may be—a flat plain framed by the Cleve, Clent and Lickey hills on the north, the Long Ridge Way and the Cotswolds on the east, Dumbleton and Bredon hills on the south, and the Malvern and Abberley ranges on the west. Through the centre of the plain flows the Severn, to be joined by the Avon at Tewkesbury.

It is impossible for me not to picture Worcestershire in the past, and a distant past too, for my earliest and sharpest memories of it go back beyond 1914. I was brought up there during the First World War, shuttled between my parents' house in the south of the county near Evesham, and my grandmother's in the north, close to Bewdley. I do not think there is a town or village in the whole county that I have not visited, certainly not a single church, and probably no country house when it was still privately inhabited.

This sounds boastful. It is simply explained by the fact that architecture has always been my chief interest and, for the greater part of my working life, my job. When other boys played cricket or football, my brother and I would in the 1920s bicycle to churches within reasonable distance of our parents' and grandmother's houses. Solemnly and seriously, with our box Brownies propped on piles of hassocks and prayer-

books, we would take execrable time-exposures of squints and rood-screens, to the disgust and contempt of our sporting father who considered these expeditions unhealthy and unnatural. Unhealthy they surely were not, considering the miles of pedalling we covered. Unnatural they may have been because I frankly confess to a preference for stones, bricks and mortar to human flesh and blood, and on the whole a preference for the historic past to the unhistoric present.

Actually the historic dead with Worcestershire associations are not so numerous. For the most part Worcestershire men are humble and diffident ("dim" perhaps!), as Wordsworth discovered when he came upon a gravestone in the cloisters of Worcester Cathedral with the single word "Miserrimus" upon it. He composed a sonnet which began with the lines: "Miserrimus!" and neither name nor date Prayer, text, or symbol, graven upon the stone;

Worcestershire

Naught but that word assigned to the unknown.
That solitary word—to separate
From all, and cast a cloud around the fate
Of him who lies beneath. Most wretched one . . ."

I was never much interested in Layamon, rector of Arley Kings around AD 1200, who is described on a tablet in the parish church as "the earliest writer in the English language". I feel sure the author of *Brut*, a mythical rhymed history of the Britons, is unreadable. Not so the monk William Langland, however, who flourished a century later. The spongy alliteration of *The Vision concerning Piers Plowman* epitomizes for me the spirit of the lush and earthy country Langland saw from the Malvern beacons:

"But on a May morning on Malvern hills,
A marvel befel me—sure from Faery it came—
I had wandered me weary, so weary I rested me
On a broad bank by a merry-sounding burn . . ."

On and on it flows like the Severn itself.
I like to think of that later and hardly less visionary clergyman, Lewis Carroll, staying in his brother's Georgian dolls' house rectory at Allfrick. And while talking of poets I have a weakness for the irascible, blustering Walter Savage Landor who was born in Ipsley Court which, when a sick old man in far-away Florence, he recalled in melancholy:

"I hope in vain to see again
Ipsley's perinsular domain."
Which he never did. Landor I could not have known but the author of *A Shropshire Lad*, who was born at Fockbury in 1859, I remember as an old maidish, fragile and droopy don. A. E. Housman, Edward Elgar and Stanley Baldwin are surely the three greatest Worcestershire men of this century. I am proud to have met and known, however slightly, the two last. They were positively steeped in love of Worcestershire. Elgar's music expresses the same dream-like pastoral quality as Langland's verse. It, too, conjures up visions of heaven across chequered hedgerows, orchards and hop-fields. My memory of Elgar, with his Poona colonel moustache, spats and trilby hat, the would-be squire, is in complete variance with what one expected a famous maestro to look like. Baldwin on the other hand looked exactly what he was, the produce of Worcestershire clay with a dash of Redstone Rock. I must be one of the last people to remember him when he was a mere backbench MP who attended croquet parties on summer evenings, and was considered rather unimportant.

Nothing indicates to me so strikingly the change of the times as the fact that, while Prime Minister, Baldwin would spend two or three days

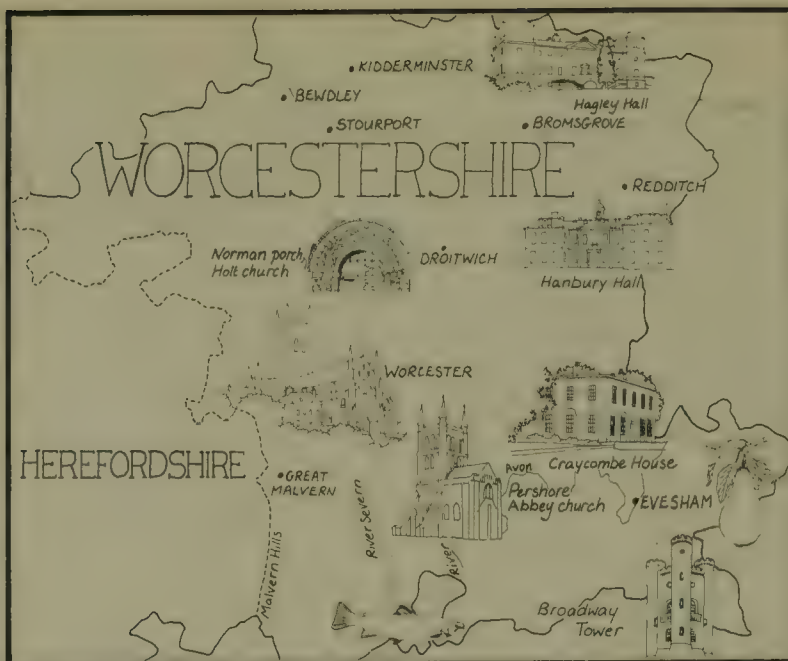
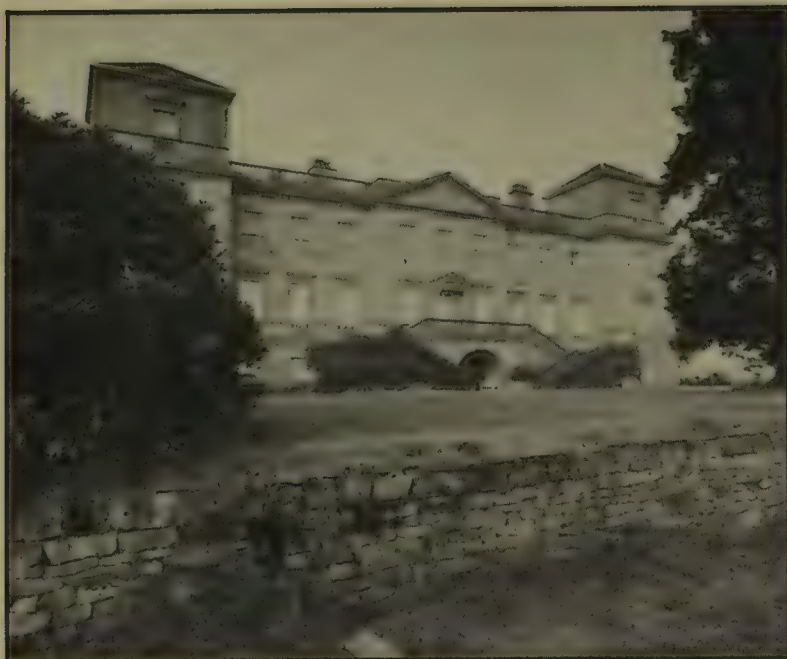
Right, the rococo interior of Great Witely Church; top right, part of the Worcester and Birmingham Canal.



Left, the untypical but best-known Worcestershire village of Broadway; above left, the more representative Dormston Moat Farm; above, Worcester, with its cathedral begun in the 11th century, lies on the River Severn; top, the ruins of Wildy Court.

walking, pack on back and a Mary Webb novel in hand, down the lanes, stopping at pubs for a tankard of cider, or even a bed, alone and unaccompanied by a single detective. Francis Brett-Young was another favourite novelist of Baldwin's. He lived in elegant Craycombe House near Pershore. The measure of his inferiority to Mary Webb may be gauged by the seriousness with which he took himself. I recall his wife warning me to pass his study door on tiptoe, while she put a finger to her lips, murmuring, "Let us not disturb the master's inspiration." This made me decide at the time that were I ever to become a writer, I would endeavour not to appear a fool.

Of all the fine villages of Worcestershire, Broadway is the best known. It is also the least typical, belonging as it does to the Cotswolds. It ought to be in Gloucestershire: the typical Worcestershire villages are not built of limestone, but of timber, lath and plaster, or red plum brick. One thinks of Abbots Morton, Great Comberton and Cropthorne, with their black-and-white, thatched cottages, which look as though they are growing out of the wooded soil. The small manor houses are mostly of this construction too—Dormston Moat Farm, Middle Beanhall Farm, Dowles Manor House (a miniature manor with Elizabethan stencilled designs spread over timber studs and plaster fillings alike), recusant Huddington Court with its hiding-places and hauntings, and Mere Hall, where the Bearcrofts have lived since the 14th century. These have to be sought far off the beaten track. Of the brick villages, Feckenham, where needles and fish-hooks were once manufactured, contains a number of splendid Georgian houses of the sort the ladies of *Cranford* inhabited. As for small towns, Bewdley and Pershore among the plains and meads are unsurpassed. Long may they be preserved from



Above left, Hagley Hall, built in 1760 by Sanderson Miller. Left, Alfrick Church.



Worcestershire

Area

431,184 acres

Population

481,424

Main towns

Worcester, Redditch, Bromsgrove, Kidderminster, Evesham, Malvern

Main industries

Agriculture, horticulture, porcelain, heavy and light engineering, carpet manufacture, Worcestershire sauce

Worcestershire

the fate that has overtaken Worcester, which until the end of the last war was a medieval and Georgian city, almost intact. Whereas now—words fail me to describe the havoc that has been made of it. It retains no more quality or tradition than Slough or Stoke-on-Trent.

The grander country gentlemen's seats are not more typical of Worcestershire than of any other county, although Madresfield Court, where the Lygons have lived since 1321, is still moated. It was much aggrandized by the fifth Earl Beauchamp in the 1860s. Ombersley Court, ancient home of the Sandys family, was respectably refaced with drab stucco in the early 19th century. Croome Court (Lord Coventry's) and Hagley Hall (Lord Cobham's) are splendid Palladian edifices which would look just as appropriate in Norfolk. Of the foreign-looking Victorian seats, Château Impney can have few rivals in all England for pretentious French mansard roofs, turrets, dormers, prickly spires and spikes (it was built for a Droitwich tycoon in 1869). And Woodnorton, near Evesham, once the retreat of the exiled Duke of Orléans, in red brick and half-timber, is sprinkled with crowns and fleurs-de-lis. Its famous

"golden gates" on the road impressed me greatly as a child. It took me years to acknowledge that they were of a commonplace design, and not wrought in gold at all.

One of the houses I dearly loved as a child was Hanley Court, a fine George II house demolished in the 1930s. It belonged to a very eccentric, elderly friend of my grandmother's who fancied she was the Virgin Mary. The friendship ended on a sad note. She was to have lunched with my grandmother a day or two before Christmas but telephoned to say that her condition made it unwise for her to leave home. Moreover she terrified my grandmother's butler by insinuating that he was St Joseph. As it turned out she was removed to a "home" of another sort which we children considered mysterious and rather romantic. Another loved house was Tickenhill, Bewdley, once a palace of Arthur, Prince of Wales, but in my time lived in by that enchanting collector of by-gones, J. F. Parker. I spent many an evening with him listening to music-hall songs played on a phonograph cylinder of the 1890s while being plied with heady cowslip wine.

But my two favourite country houses in architectural terms are Hanbury Hall, of rose-red brick, the epitome of what is called Queen Anne, and Witley Court, a

palatial monster in ruins. Witley was burnt down in 1937 during a drunken spree, so we were informed; the remains are sheer romance. The church of Great Witley, attached to them, was spared. It is one of the most rococo buildings north of Bavaria. The nave is an orgy of stucco grotesques, the ceiling paintings are by the famous Laguerre and the organ case once held the instrument which Handel played upon at Canons.

Exotic Witley Church is no more true Worcestershire than the Catholic church at Droitwich, lavishly encrusted with Byzantine mosaics. But on the whole Worcestershire's parish churches are unpretentious. Few have spires. Most have rather squat, square towers. Many are built on little hills, or mounds. Hanbury and Croome d'Abitot churches (both Georgian) contain the finest collections of monuments in the county. And monuments are the first things I look for on entering a church. They are the best recorders of parochial history and often works of art.

To find Bowater Vernon's effigy to be by Roubiliac and Lord Coventry's tomb by Grinling Gibbons is exciting. To learn from Thomas Woolner's effigy of William Prescott in Bockleton Church that the estimable youth of 21 contracted fever while tending his dying gamekeeper is edifying. To learn from a memorial at Childswickham that Mary Lane died in 1741 aged 133 is curious, and at Cleeve Prior that Sarah Charlett reached the age of 309 is more curious still. Then there is the carving on pillars, pulpits and fonts. In Bretforton Church St Margaret is represented on a capital being swallowed and evacuated by a dragon, her petticoat and feet protruding from its mouth, her decorous head from its other end. The genuine Norman font of Chaddesley Corbett displays carved creatures with bared teeth and plaited tails. The bogus Norman font in Holt Church displays sacred images of a questionable character sculptured by Mrs Sales, wife of a Victorian rector. As the *Building News*

of 1858 said, "We refuse to criticize them as they are the work of a lady."

County loyalty may be sentimental. But it is harmless. The truth is that people love most the places where they were reared as children, unless they come from unhappy homes. Even so I have known friends whose parents were cruel to them, but who shed tears of nostalgia when speaking of the homes where they spent years of thralldom. I am aware that my deep-seated love of Ribbesford on the west bank of the Severn is irrational, and probably meaningless to others. But to me it remains such a sacred place that I cannot bring myself to return to it. I know it has been spoilt. But my memory of it, as once it was, a large nondescript house in a small park—a paradise of seclusion, tranquillity and trees—is indestructible.

And when I wish to tap that memory all I have to do is to evoke smells. Smells of the muddy river after rain, of hops and cider apples, of walnuts, blackberries, Michaelmas daisies and rotting sycamore leaves; smells of hot bread, silver polish, croquet balls, even the acrid stink of acetylene gas. Now I come to enumerate them, they are not vernal but autumn smells. Worcestershire is, on account of its fruit and harvests, pre-eminently an autumnal county. And that is how I think of it ●

HALCYON DAYS *celebrates Christmas*

By appointment to
Her Majesty The Queen
Suppliers of Objets d'Art

By appointment to
H. M. Queen Elizabeth
The Queen Mother
Suppliers of Objets d'Art



1981 Christmas Box

Robins, holly, mistletoe and garlands of red ribbon – bright, vibrant colours for this year's Bilston enamel Christmas Box, designed by Pam Gardner. Ninth in an annual series, production ceases at the end of the year when all relevant design material is destroyed. £25



Made by craftsmen
in Bilston, traditional
Georgian enamelling centre.



An Enamel Pen

So pretty, it might work by magic.
In fact it's an efficient ball-point. £19.50
Refills internationally available.

A Magnifying Glass to match

A design of festoons and country flowers
by Caroline Ebborn, delicately hand
coloured. £22.50. Other matching desk
accessories (not shown): Letter opener £19.50;
Stand for pen £18; Pen tray £29.50.



An Irresistible Timepiece

A tiny enamel travel-alarm clock with
Halcyon Days' elegant trellis design.
Presented in a leather pochette,
30-hour Swiss movement. £95



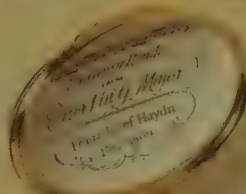
Needlework Accessories

Toadstools and butterflies decorate
these delightful, practical sewing
items. Needlecase £19.50;
Tape measure £17.90;
Thimble (medium size only) £10.90.
As a set in a presentation case
or in individual cases.



Hearts of Gold

Encrusted 24ct gold enamel
hearts on a crimson back-
ground decorate this tall,
exceptionally chic yet
romantic box. £35



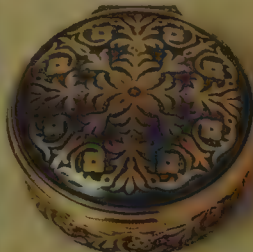
A Miniature Musical Box

This lovely drawing by Rodney Shackell was
inspired by an engraving on the title page of the
score of Haydn's *Trio in G Major*. The tiny
Swiss movement plays an extract from
The Gypsy Rondo. £96.
Edition limited to 750 boxes



A Renaissance Design

A dramatic royal blue
background, with an
encrusted 24ct gold enamel
design by Frederick Baylis
makes this a very special
pill box. £28.50





PEOPLE WHO DRINK BEEFEATER
AREN'T GREEN ABOUT GIN.

Gonzaga splendours

by Edward Lucie-Smith

The Victoria & Albert Museum's new exhibition, "The Splendours of the Gonzaga", which continues until January 31, 1982, is a treat which comes to us under the auspices of the Anglo-Italian Cultural Agreement. It is accompanied by an admirable catalogue, written by a distinguished team of scholars, which discusses many aspects of Renaissance art and culture as they manifested themselves at the cultivated court of Mantua. One of the most original aspects of the exhibition is that it is tied to personalities, not merely to inanimate objects. The various Gonzaga dukes are brought vividly to life from the time they seized the city from the Bonacolsi to their eventual decline and bankruptcy. The show also tries to re-create some of the ambience of Mantua itself—the entrance is a replica of the entrance to the Palazzo Ducale; there is a reconstruction of Mantegna's Camera degli Sposi, and beyond that the visitor encounters a scaled-down version of one of the façades of Giulio Romano's Palazzo del Té.

These reconstructions serve as a setting for works of art connected with the Gonzagas and their patronage. These are now scattered in museums and private collections throughout the world. The generosity of the lenders has enabled the Victoria & Albert to bring together objects which were once associated, but which have long been scattered—there are, for instance, no fewer than eight plates of a surviving 27 from the elaborate majolica service made for Isabella d'Este, adorned with her motto *Nec Sps, Nec Metu* and with various emblems connected with her, some of which have still to be satisfactorily interpreted.

This formidable scholar-princess inevitably plays a leading role in the first part of the show. She is present in person in the shape of the portrait by Giulio Romano, which has been borrowed from the Royal Collection at Windsor, and you can also see some of the objects she collected, such as a few of her Greek and Roman marbles, including the bust of the Empress Faustina. Her classical interests were very much part of the intellectual climate in Mantua, which was one of the centres for the classical revival of the 15th century.

In addition to collecting antiquities she patronized the contemporary sculptor Antico, who made her bronze statuettes of classical gods and goddesses which she placed in her grotto. It is amusing to learn, however, that the sculptor himself seems to have found Isabella rather tiresome. He long resisted her blandishments, preferring to work for a cadet branch of the Gonzaga family, whose members were more amenable; and when he succumbed to

her demands he supplied rather inferior versions of what he had done already. The exhibition therefore contains not the items he made for her but Antico's more sumptuous early efforts, wonderfully refined in finish, with gilt details and in-laid silver eyes.

Fascinating as these statuettes are, they are not by any means the greatest works of art in the exhibition. In their heyday the Gonzaga were able to commission the greatest artists in Italy: Mantegna, who is represented by a wonderful small picture from an English private collection; and Titian. One of the Titians in the show is the exquisitely intimate *Madonna and Child with St Catherine and a Rabbit* from the Louvre, painted for the Duke of Mantua around 1530, and subsequently in the collection of Louis XIV.

Like all the smaller Italian states Mantua declined in the second half of the 16th century as Spain tightened her grip on the peninsula. The Gonzaga intermarried with the royal families of Europe and Eleonora Gonzaga, united with a Hapsburg, became Holy Roman Empress and is shown in a typically stiff court portrait of the period. It does at least have one curious point of interest—a portrait of a woman by a woman artist, the little-known Lucrina Fetti, copying the much better-known Justus Sustermans. Eleonora Gonzaga's image is redolent of the stiff and doleful etiquette which overtook all European courts, however small, following the Spanish model.

The Gonzaga did, however, retain their taste for display and their appetite for works of art. They were still adding to the now enormous family collections as late as the first half of the 17th century. One artist who worked for them was Domenico Fetti, best known for his little pictures illustrating the Parables, which are among the most original creations of the early baroque in Italy. Fetti also tried his hand on a larger scale, painting a rather blowy series of Roman emperors for his ducal patrons. The biggest ducal "catch" at this time, however, was the young Rubens.

Rubens based himself throughout his formative years in Italy on the Gonzaga court and his most ambitious early picture, the *Trinity*, forerunner of some major altarpieces painted later in Flanders, was undertaken for the ruling duke of Mantua. The immense picture has suffered badly, being cut into many parts and damaged in other ways, but large and small fragments survive. The two biggest portions, and two smaller ones, including a splendid head of a halbardier, are still in Mantua, and have been lent to the Victoria & Albert Museum for this show. Both in size and subject the painting shows that the Gonzaga family still had a high opinion



Madonna and child with St Catherine and a Rabbit, 1528-30, by Titian. Above right, *Eleonora Gonzaga as Empress* 1622, by Lucrina Fetti after Justus Sustermans. Far left, majolica plate depicting Hippolytus and Phaedra from a service made for Isabella d'Este, 1525, by Nicola da Urbino. Left, Duke Vespasiano Gonzaga of Sabbioneta on horseback, by an unknown woodcarver.

of themselves—they are shown collectively, worshipping the Holy Trinity.

By this time they possessed more style than substance, and the crash was to come within Rubens's own lifetime. The Gonzagas went bankrupt and had to sell off the magnificent collections of works of art accumulated since they took possession of their city. They had had good relationships with the kings of England since the time of Henry VI, and it was the art-loving Charles I who stepped in to buy their inheritance, thus becoming at a single stroke the most important collector in Europe. The bills of sale and inventories (these, too, can be seen in the show) prove the over-

whelming importance of what he bought. Unfortunately Charles was overstretching himself, financially as well as politically. The money he squeezed from a reluctant Parliament, and through them from an equally reluctant people, would have been spent more prudently on very different things. Indirectly, the Gonzaga collection contributed to Charles's fall.

When he fell his collections were sold off by the Puritans of the Commonwealth and are now scattered throughout Europe. Isabella's Antico statuettes, bought by a Habsburg archduke then resident in Brussels, found their way to Vienna.

We think of our own day as one in which works of art have become unexpectedly mobile, passing through the great salerooms to new homes, most of them on the other side of the Atlantic. They were even more mobile during the turbulent 17th century which of all periods is perhaps the one that most resembles our own. The sale of Charles I's collection was perhaps the single biggest dispersal of works of art at any

time—at least since the triumphant Romans sold their Greek plunder.

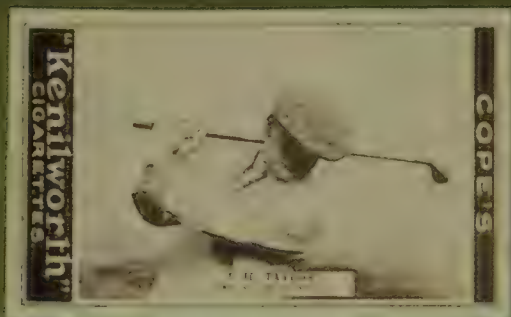
This is a comparison which the Gonzaga princes would have appreciated. One of the major themes of the show is not only the revival of classical learning in Italy, but its effects on European civilization as a whole. When Charles I decided to buy the Gonzaga heritage he was making a stand for a particular kind of culture still, despite the humanist inclinations of the Tudors, fairly exotic on these shores. When we look at the replica of the Palazzo del Té we should immediately think of Inigo Jones's Banqueting House in Whitehall, and the Queen's House at Greenwich. These are part of the same continuity.

Though the bulk of the Gonzaga treasures remained here so briefly, their purchase was part of a process which even the Civil War could not wholly halt. The grandees who built themselves Palladian mansions in the Whig 18th century, and who filled them with pictures by Europe's leading masters, were following a pattern which the Gonzagas had already set 200 years earlier.



Catalogue for cartophiles

The subjects illustrated in *The Complete Catalogue of British Cigarette Cards* range from national flags to film stars, animals to aircraft, flowers to famous paintings and racehorses to royal families, with examples from such series as "Homes of England" and "Heroes of the Transvaal". The *Catalogue*, compiled by the London Cigarette Card Company, was recently published by Webb & Bower at £12.50.





Britain's first Dame

by Hilton Tims

Dame Leila Paget, who was born 100 years ago, was determined to help the Serbs during the First World War. She set up a battlefield hospital at Skopje, saved lives, endured hardships and danger and earned the gratitude of nations. For her devotion to nursing she was made the first woman GBE.

The demands of war led King George V to institute a new order of chivalry in 1917. This was different from all other orders in that it admitted women to full membership and gave them equality with men in each class of the order. Where a man would have been knighted, a woman was created a Dame. The highest class, Dame Grand Cross of the Order of the British Empire, was bestowed on four women.

The first name to be gazetted, Britain's first Dame, was Louise Margaret Leila Wemyss Paget, who was born 100 years ago. She was a gentle, self-effacing woman who had sought neither fame nor honour, yet in the preceding 12 months had found herself elevated to the status of a national heroine in the tradition of Florence Nightingale.

Paradoxically, the distinction of Britain's first Damehood came to her in recognition of her services to a foreign and unfamiliar nation, war-shattered Serbia. King George was somewhat

tardily catching up with his sovereign comrade-in-arms King Alexander of Serbia in acknowledging her quiet, steely heroism on one of the forgotten battlefronts of the First World War.

Leila Paget was born into the leisured country-house privilege of the aristocracy. Her great-grandfather had been the first Marquess of Anglesey, who had lost a leg at the Battle of Waterloo. Her diplomatist father, General Sir Arthur Paget, had been an ambassador in Rome and Vienna. Her mother, the former Minnie Stevens of New York, was a giddy, party-loving figure in Edwardian society.

The social whirl held no attractions for Leila whose health had always been delicate. In 1907, at the age of 26, she married a distant cousin, Ralph Spencer Paget, 17 years her senior and like her father a career diplomat. Two years later her husband was knighted and in 1910 she accompanied him to Serbia on his appointment as British Minister in Belgrade. The posting was to cast an

influence that would remain with her for the rest of her life. The Pagets fell in love with Serbia and its people, sympathizing and identifying with their national aspirations.

During the first and second Balkan wars of 1912 and 1913 Lady Paget set up and ran a military hospital in Belgrade. The experience was to serve as a trial run for the courageous role she was destined to play in the world conflict so soon to follow.

At the outbreak of hostilities in 1914 she returned to London, leaving her husband at his post in Belgrade. Despite their own problems the British people were moved by the plight of the Serbs and the Lord Mayor of London opened a Serbian Relief Fund. He invited Lady Paget to supervise the setting up of a Red Cross hospital unit. In the summer of 1915 she made the difficult trans-Europe journey back to Serbia and established her base in the Macedonian city of Skopje, close to the battlelines of the Serbian and Bulgarian armies.

With her went a cosmopolitan staff of surgeons, doctors, nurses and technicians. "We were," she was to write later, "a band of 60 people surrounded by 100,000 enemy troops."

Their headquarters were a bare, forbidding school on a hill overlooking Skopje, which they rapidly converted into a 330-bed hospital. With the enemy advancing on two fronts, the Bulgarians from the east, the Austrians and Germans from the north, the city was already doomed. The wards were quickly filled with wounded Serbian troops.

Pinning hopes desperately on the expected Allied advance from Salonica, Skopje waited tensely for its fate to be determined. Lady Paget noted in her journal, "I knew from past experience in the Balkans that a storm which brews for months may in the end burst like a thunderbolt."

In October, 1915, it did. As the city was encircled and choked with panic-stricken refugees, she gave her staff the opportunity to escape by the only route

SOBRANIE



SOBRANIE BLACK RUSSIAN

IN BOXES OF 20 CIGARETTES
BY SOBRANIE OF LONDON



left open to the south. But they voted unanimously to stay. She noted, "It is impossible to give a clear account of the next two or three days, of the increasing nightmare of horror that descended upon Skopje. Our nerves and tempers varied like a barometer before a typhoon, the unceasing rain chilled our bodies and souls, and mud plastered all and everything with ugliness and desolation."

As shell-fire pounded the city, not sparing the hospital on the hill, the wounded spilled out of the wards into the corridors and stairways. Friend and foe lay side by side, awaiting treatment, for Lady Paget insisted there should be no discrimination between ally and enemy. It was a dictum that would earn her the respect and later the devotion of her country's enemies and secure the freedom of her unit.

With the city occupied and the bitter winter fastening its grip, the fight became one for survival. Packed as it was with wounded, the hospital still found shelter for more than 3,000 refugees, mainly women. Food was virtually unobtainable despite the sympathy and limited help of the Bulgarian military command. A 50-bed ward was lit by a solitary candle carried by a duty nurse. There was hardly any fuel for heating.

The cold became unbearable. But it was a life-saver. The carcasses of horses and oxen lay strewn around the hospital, "raving dogs and carrion birds feeding on them". The mortuary was choked to the entrance with rotting bodies that could not be buried in the



iron-hard ground. Only the cold kept the threat of epidemic at bay.

In December the Germans arrived. "They emerged out of the fog which for two days had covered the whole face of the country, with their spiked helmets and artillery field-kitchens. Over a thousand quartered themselves in the outbuildings of the hospital. They stole our horses, burnt our firewood, exhausted our water supply and carried off all our hay so that the animals died of starvation," wrote Lady Paget.

Overlying the privations and anguish, now came the dread that the Germans

would seize the hospital and imprison its staff. With a shrewd sense of diplomacy, of which her husband would have been proud, she staved off a German takeover that would almost certainly have sealed her fate and her unit's for the duration of the war by declaring that they were all captives of the Bulgarians and answerable only to their discipline.

The arrival of the Germans effectively put an end to the work of the hospital; they were determined to take it over for their own use. Queen Eleonore of Bulgaria, who had already sent donations to the unit, now took matters in hand and personally arranged safe conduct for Lady Paget and her team.

In February, 1916, they left Skopje for Sofia, where the Queen received Lady Paget. Two months later, after a tortuous journey through Rumania and Russia, they reached England—only to be met with veiled accusations of collaboration with the enemy.

"Since my return home," Lady Paget declared at the time, "I have learned that the terms of mutual civility upon which we lived with the Bulgarians have given rise in certain quarters to criticism and misunderstanding. If I meet with courtesy from the enemy, I will accept it and return it and I will record it to his credit afterwards."

The critics were silenced and their criticism soon nullified by honours. King Alexander of Serbia awarded her the highest in his gift, the Order of St Sava, and a street in Belgrade was named after her. Then King George V

created her Britain's first Dame. A month after the Armistice in 1918 a letter was published in *The Times* from an erstwhile enemy.

Countess Karolyi, commissioner of the Hungarian Red Cross, wrote, "I do not know in which part of the world is living now Lady Paget who, in 1915, as leader of the English Red Cross mission in Serbia, has been the best and most persevering friend and nurse of the unfortunate Hungarian prisoners-of-war abandoned to starvation and dying by thousands of typhoid fever.

"Lady Paget treated them as if they had been British soldiers. She provided blankets for them when they were nearly frozen with cold in their rags; she had the sick isolated, disinfected and fed, the dead buried.

"The Hungarian invalids who knew her said about her, 'She has been a mother to us; she was God's Angel among us.' . . ."

Dame Leila, as she now became known, withdrew into private life, accompanying her husband on his postings. With the outbreak of the Second World War and the death of Sir Ralph in 1940, she converted her home, Warren House at Kingston-upon-Thames, into a military convalescent home, supervising and financing the domestic arrangements herself. When the war ended Warren House became a home-from-home for Yugoslav exiles. The mutual love and respect between Dame Leila and the Serbs never dimmed. ①

VIRGINIA A



SOBRANIE VIRGINIA BLEND

CIGARETTES OF INTERNATIONAL LENGTH

BY SOBRANIE OF LONDON



Make a present of the past.

Cardhu 12 year old Highland malt whisky,
from the distillery on the hillside.



Cardhu 12 year old Highland Malt Whisky
From the House of Johnnie Walker.

In the gardens of China

by Nancy-Mary Goodall

Our gardening correspondent was guest lecturer on a trip to the gardens of China earlier this year, in the course of which she took the photographs published on this page and page 69.



A small courtyard in the Yu Yuan (Garden of Ease) in Shanghai, top left, shows several recurring Chinese garden themes: enclosed spaces, shadows of branches on white walls, lattice windows, graceful trees and rocks. In the Wang Shih Yuan (Garden of the Master of Fishing Nets), Suzhou, top right, above and right, a filigree doorway frames the garden with its paved courtyard, there are fine door panels and there is a miniature garden inspired by such Chinese mountain and water scenery as that shown left. ➡➡➡





*To be taken daily before
smoked salmon.*



Top, a pavilion with a display of miniature trees in a nursery garden near Hanzhou. Centre left, in the Liu Yuan (Garden to Linger In), Suzhou. Far left, a gourd-shaped doorway opens on to a rock "mountain" in the Shih Tsu Lin (Stone Lion Grove), Suzhou. Left and above, gardener's implements and a moon door on Tiger Hill, Suzhou. Above centre, schoolchildren framed in a moon door in the Yu Yuan.



ONE FEATURE ON A BMW WHICH MIGHT BE MORE USEFUL ON OTHER CARS.

On other cars the toolkit is little more than a rolled-up afterthought stuffed behind the spare wheel.

There are no such loose ends on a BMW.

The BMW toolset is fitted into a recess in the bootlid and folds down in front of you with the twist of a clip.

This precision in design is reflected in BMW's pedigree on the racetrack.

You don't race to 31 World and European Championships by making cars in a hurry.

So, significantly, every BMW is assembled

at a third of the speed of conventional mass-produced cars. Which allows time to build quality right through the car, rather than veneer a second-rate construction.

Just sitting in a BMW you feel this aura of excellence surround you.

Everything, from the ergonomic cockpit to the satisfying thunk of a closing door, reflects this philosophy of precision.

And the attention to detail continues even after a BMW leaves the factory.

For BMW dealers are so thorough that, in

a recent Autocar longterm test, a BMW was the only one out of the 20 cars to score the top "six star" rating for its servicing.

All of which begs the question, why fit so comprehensive a set of tools into a machine that's been so meticulously built and maintained?

Well, you never know, it might come in handy for those odd jobs around the house.



THE ULTIMATE DRIVING MACHINE

THIS IS WHERE YOU CAN PUT BMW TO THE TEST.

Avon

Wellsway Motors
Bath (0225) 29187/8
Western Counties Automobile Co. Ltd.
Bristol (0272) 45561/45876

Bedfordshire

Ivor Holmes Ltd.
Luton (0582) 56622
Alex Norman (Garages) Ltd.
Goldington
Bedford (0234) 60412

Berkshire

Altwood Garage Ltd.
Maidenhead (0628) 37611
Hungerford Garages Ltd.
Hungerford (048 86) 2772/3
Vincent of Reading Ltd.
Reading (0734) 586621

Buckinghamshire

Birds Garage Ltd.
Gerrards Cross (02813) 88321
Hughenden Motors Ltd.
High Wycombe
Naphill (024024) 2662

Cambridgeshire

Magpie Garage
Cambridge (0223) 843986
Murkett Bros. Ltd.
Huntingdon (0480) 52694/8
Sycamore (Peterborough) Ltd.
Gilton
Peterborough (0733) 253333

Cheshire

Blue Bell Garages (Wilmslow) Ltd.
Wilmslow (0625) 523542/520782
Enterprise Garage (Chester) Ltd.
Huntingdon
Chester (0244) 311404

Cleveland

Stokesley Motors Ltd.
Middlesbrough
Stokesley (0642) 710566

Cornwall

Mike Bennett Ltd.
Camborne (0209) 715535/6

Cumbria

Bateman Motor Works
Lindale Hill
Grange over Sands
(044 84) 3751
Eurocar
Carlisle (0228) 29401
R. Lloyd Motors Ltd.
Cockermouth (0900) 823666

Derbyshire

Bridgegate Ltd
Derby (0332) 369511

Devon

Chenhalls Garages (SW) Ltd.
Paignton (0803) 558567/8
Pathfield Garage
Barnstaple (0271) 74070
SMB Automobiles Ltd.
Pinhoe
Exeter (0392) 69595/6
M. Thomas (Motors) Ltd.
Plymouth (0752) 669202

Dorset

Cooper Bournemouth Ltd.
Bournemouth (0202) 294521
Tice & Sons (Dorchester) Ltd
Dorchester (0305) 67411

Durham

Mill Garages (Darlington) Ltd
Darlington (0325) 53536

Essex

Bates Motors (Belcher) Ltd.
Maldon (0621) 55161
Fairfield Performance Cars
Leigh-on-Sea
Southend (0702) 713144/5/6
Neep of Colchester Ltd.
Colchester (0206) 65173
A. R. Sewell & Sons
Great Dunmow (0371) 2884/2505

Gloucestershire

Curfew Garage Ltd.
Moreton-in-Marsh (0608) 50323
Richard Cound Ltd.
Gloucester (0452) 23456/7

Hampshire

Hampshire Cars
Odiham (025671) 2556
Kingsworthy Motors Ltd.
Winchester (0962) 881414
Quadrifoglio Motors Ltd.
Southampton (0703) 29003
Romans of Farnborough
Farnborough (0252) 518185
Volker Harms Ltd.
Old Portsmouth (0705) 753870

Hereford & Worcester

Black and White Garages (Continental) Ltd.
Evesham (0386) 870612
Carl Norris (Motors) Ltd.
Nr. Kidderminster
Chaddersley Corbett (056 283) 435
Renwick Motors
Hereford (0432) 2354

Hertfordshire

Britannia Cross Motors
Waltham Cross
Lea Valley (0992) 712323
Howards Cars Ltd.
Radlett (09276) 4802/7623
Specialist Cars
Stevenage (0438) 51565

Humberside

Allisons Motors Ltd.
Hull (0482) 25071
Harvey Motors (Grimsby) Ltd.
Grimsby (0472) 71835
Peter West Motors Ltd.
Scunthorpe (0724) 64251

Isle of Man

BMN Carriages Ltd.
Douglas (0624) 3380

Isle of Wight

Blackwater Service Station
Newport (0983) 523684

Kent

Brompton Motor Co. (Maidstone) Ltd.
Maidstone (0622) 683838/9
Euromotors
Sevenoaks (0732) 50035/6
George Hammond Motors Ltd.
Dover (0304) 821351
L & C Auto Services
Tunbridge Wells (0892) 39355

Lancashire

Clock Garage (Accrington) Ltd.
Accrington (0254) 398331
Kinders Service Station
Broughton Preston
(0772) 863922
Prestons of Earby
Earby (028 284) 2380
Derek Woodman Ltd.
Blackpool (0253) 402541

Leicestershire

Cooper Leicester Ltd.
Rothley (0533) 374444
Regent Autocar Company
Kibworth (053 753) 2303

Lincolnshire

Crompton & Holt
Lincoln (0522) 21345/6
Nelsons of Boston Ltd.
Boston (0205) 67535

Gt. London

Burton & Deakin Ltd.
Hayes 01-462 1211/2
Cheyne Motors Ltd.
Putney 01-788 4314/7
Cooper Thames Ditton Ltd
Surbiton 01-398 8311
Cooper Car Co. Ltd.
Bishopsgate 01-377 8811
E & O Motor Co.
Ruislip (08956) 37262
First Front Garages Ltd.
Vauxhall Cross 01-582 6000
Hexagon of Highgate Ltd.
Highgate 01-348 5151
LJK Garages Ltd.
Romford (0708) 69611/2/3
Milcars Ltd.
Mill Hill 01-959 6961

MLG Motors Ltd

Chiswick High Road 01-995 1683
Motortune Ltd
SW3 01-581 1234
New Hatherley Garages
Sidcup 01-300 1126/7
Park Lane Ltd.
Park Lane 01-629 9277
W. Shirley & Sons Ltd
West Croydon 01-688 0716/8341
Sundridge Park Motors Ltd
Bromley 01-857 2293

Gt. Manchester

Anderson Motors Ltd.
Stockport 061-483 6271
Ian Anthony (Sales) Ltd.
Bury 061-761 2221
Williams Motor Co. (Bolton) Ltd
Bolton (0204) 387271
Williams Motor Co. Ltd
Deansgate 061-832 8781/6

Merseyside

The Beechwood Garage Ltd.
Liverpool (051-427) 2281/8897
Williams Motor Co. (Liverpool) Ltd
Liverpool (051-207) 7213

W. Midlands

Cheylesmore Garage Ltd.
Coventry (0203) 461441
David Prophet Ltd.
Shirley (021) 744 4488
Rydale Cars Ltd.
Warley (021) 552 2825
Wolverhampton Motor Services
Wolverhampton (0902) 54602

Norfolk

H. E. Averill & Sons Ltd.
Norwich (0603) 21471
Sorensens Motors Ltd.
King's Lynn (0553) 64386

Northamptonshire

Wollaston Motors Ltd.
Northampton (0604) 583321

Northumberland

Fawdingtons (Stocksfield) Ltd.
Stocksfield (06615) 3158/2283
John Rutherford & Sons Ltd.
Cornhill on Tweed
Coldstream (0890) 2146/7/8

Nottinghamshire

Sytner of Nottingham Ltd.
Nottingham (0602) 582831

Oxfordshire

All Saints Service Station
Faringdon (0367) 20614
Bristol Street Motors (Banbury) Ltd.
Banbury (0295) 53511
North Oxford Garage Ltd.
Oxford (0865) 511461

Shropshire

A. Beauclerk & Son
Oswestry (0691) 2413
George Oakley's Garage
Shrewsbury (0743) 3250

Somerset

L. J. Irvine & Sons Ltd.
Bridgwater (0278) 652233
Somerset Motors Ltd.
Yeovil (0935) 23581

Staffordshire

Hartshill Autos
Newcastle (0782) 620811
Walton Garage Stafford Ltd.
Stafford (0785) 661293/4/5

Suffolk

Minden Motor Co. Ltd.
Bury St. Edmunds (0284) 3418/9
Stocks
Ipswich (0473) 49666

Surrey

Coombs & Sons Guildford Ltd.
Guildford (0483) 69944/62907
Cronk of Chipstead
Chipstead
Downland (07375) 56221
Cronk of Reigate
Reigate (073 72) 22223
New Central Garage
Cobham (09326) 7141

Sussex

The Ashdown Garage
Haywards Heath
Chelwood Gate (082 574) 456
Chandlers Garage (Brighton) Ltd.
Brighton (0273) 27991/2/3/4
Chandlers Garage (Worthing) Ltd
Angmering
Rustington (090 62) 4147/8/9
Daltons of Hailsham Ltd.
Hailsham (0323) 844032/844482
Harrington Motors
Horsham (0403) 60246/8

Tyne & Wear

Priory Cars Ltd.
North Shields (0632) 578227
Mill Garages (Sunderland) Ltd.
Sunderland (0783) 57631/2/3

Warwickshire

The Donald Healey Motor Co. Ltd.
Warwick (0926) 41235

Wiltshire

Dick Lovett Specialist Cars
Wroughton (0793) 812387
Woodrows Harnham Garage
Salisbury (0722) 24933/4

Yorkshire

Allisons Garages Ltd
Doncaster (0302) 69191/2/3/4
Almondbury Garage Ltd
Huddersfield (0484) 25435/36789
Andrews Bros. (Bradford) Ltd
Bradford (0274) 495521
Hallamshire Motor Co. Ltd
Sheffield (0742) 25048/9/0
G. Eric Hunt Ltd
Ferrensby
Copgrove (090-14) 436/7
G. Eric Hunt Ltd.
Bramhope
Leeds (0532) 842238/9 842842
Malton Motors Ltd.
Norton, Malton (0653) 5151
Sandal Motors (Bayern) Ltd.
Wakefield (0924) 63796/7/8
G. Eric Hunt (Leeds) Ltd
Leeds (0532) 643772/648739

Scotland

Calterdon Ltd.
Inverness (0463) 36566
John Clark Specialist Cars
Aberdeen (0224) 54938
Harry Fairbairn Ltd.
Irvine (0294) 78793
Harry Fairbairn Ltd.
Glasgow (041) 638 6522
Golden Lion Garage Ltd.
Arbroath (0241) 72919
Grassicks Garage Ltd.
Perth (0738) 25481
Menzies Motors Ltd.
Stirling (0786) 4477/8
Western Automobile Co. Ltd.
Edinburgh (031-337) 9985/6/7

Wales

Green Bower Garages Ltd.
Haverfordwest
Rhos (043-786) 251/2/3
LMT Garages Ltd.
Newport (0633) 273699
Leslie H. Trainer & Son Ltd.
Swansea (0792) 201535/203595
Premier Cars (RSJ) Ltd.
Aberconwy
Deganwy (0492) 82441
S. L. Garages
Cardiff (0222) 23122
Northern Ireland
Bavarian Garages (NI) Ltd.
Belfast (0232) 33331
JKC Specialist Cars Ltd.
Coleraine (0265) 55222
R. J. Walker - The Country Garage
Ballymena
Kells (0266) 891324
Channel Islands
Jacksons Garage (Guernsey) Ltd.
St. Peter Port (0481) 23916/7/8
Jacksons Garage Ltd.
St. Helier
Jersey (0534) 20281

Attack off Cape Bon

by John Winton

In 1941 there was a brilliant naval exploit which is still largely unknown—that of four Allied destroyers which sank two Italian cruisers and damaged a third enemy ship, and got away unscathed.

December, 1941, was one of the blackest periods of the Second World War for the Allies, and especially for the Royal Navy. The previous month the carrier *Ark Royal* and the battleship *Barham* had been torpedoed by U-boats and sunk in the Mediterranean. On December 10, after the disaster to the United States Pacific Fleet at Pearl Harbour, the battleship *Prince of Wales* and the battle-cruiser *Repulse* were sunk by Japanese torpedo-bombers in the South China Sea. Later that month Italian “human torpedoes” penetrated Alexandria harbour and put the battleships *Valiant* and *Queen Elizabeth* out of action.

Yet in the midst of this gloom there was one brilliant exploit—a night action in the Mediterranean when three British destroyers and one Dutch destroyer sank two Italian cruisers and damaged an Italian destroyer—and got clear away, without a scratch.

If the Italians had won, the Italian press would have gone mad with delight. But in Britain there was no fuss. The exploit did appear in the newspapers, and the officers and men most concerned were decorated. But then it was virtually forgotten. The whole affair rated one short paragraph in the postwar official history. Now, on the 40th anniversary, Garry Stokes's action off Cape Bon is still almost unknown.

Commander Graham Henry Stokes was 39 years old at the time. He had been in the Royal Navy since he was 13. Though born and brought up in Blackheath, he had made his home in Bideford and always thought of himself as a West Countryman. He had once been a submariner, but had served mostly in destroyers. He had commanded the *Griffin* at the time of the Spanish Civil War, and the *Mackay* at Dunkirk. In October, 1940, he took command of the *Sikh* and won a DSC in her for his part in the hunt for the *Bismarck*.

Garry Stokes was a most modest man. When anybody afterwards commented on his splendid row of medal ribbons and said to him, “You didn't miss any golden moments” he always shrugged it off. “I was a highly trained and experienced destroyer captain,” he used to say. “I ought to have been shot if I had achieved anything less than I did.”

On December 11, 1941, Stokes sailed from Gibraltar with four destroyers—the *Sikh*, the *Maori* (Commander R. E. Courage), the *Legion* (Commander R. F. Jessel) and the Dutch *Isaac Sweers* (Commander J. Houtsmuller). The *Sikh* and the *Maori* were Tribal class destroyers, 1,870 tons, with six 4.7-inch guns and four torpedo tubes. The *Legion* was bigger, 1,920 tons, and had 10 torpedo tubes and eight 4-inch high angle guns. The *Isaac Sweers* was



a little smaller, at 1,620 tons, with five 4.7-inch guns and eight torpedo tubes.

The four were not a flotilla. They had come together for passage to Alexandria to reinforce Admiral Cunningham, calling at Malta on the way to refuel and deliver stores, mail and passengers for the beleaguered garrison there. Stokes had actually had to prevent Gibraltar dockyard from stowing all the crated torpedoes, stacked ammunition, stores, etc, they wanted to on the upper deck. Otherwise his ship would never have been able to fight. As it was, his orders were to stay out of trouble, and on no account to become involved with superior forces.

Intelligence from Ultra had warned Stokes that two 5,000 ton 6-inch gun Italian cruisers were due to leave Palermo in Sicily at 6pm on December 12, bound for Tripoli at 22 knots, arriving in the afternoon of December 13 having passed Cape Bon, on the North African coast, at about 1 am.

Stokes was due off Cape Bon at about that time. His four ships had actually been sighted by an Italian reconnaissance aircraft on the afternoon of December 12. The Italians calculated that even if he increased speed, their cruisers would still be ahead of him. They also carried stores on deck, including a large quantity of petrol.

The Vice-Admiral (Malta) had warn-



ed Stokes that British torpedo bombers were going to attack the Italian ships and Stokes was keeping a good look-out for them. He had no intention of being torpedoed in the dark by his own side by mistake.

At midnight on December 12, the *Sikh*, the *Legion*, the *Maori* and the *Isaac Sweers* in that order were steering east towards Cape Bon at 30 knots. Stokes had timed it so that they were to pass through the dangerous Sicilian Channel by night. He meant to steer south for 20 miles between Cape Bon and the offshore minefields, and then cut east across to Malta. He intended to be within Spitfire range—40 miles—of Malta by dawn. It was a clear night with fair visibility; a threequarter moon was just rising behind clouds.

Just after 2am on December 13 Stokes sighted a faint flashing light ahead. His first lieutenant said it was the phosphorescence of the sea breaking on the rocks of Cape Bon. But Stokes said later that as he had “never before seen phosphorescent breakers making the Morse Code, I didn't believe him”. Just before the light passed behind the bulk of Cape Bon, Stokes sighted the dim shapes of two ships. He had been warned about Italian cruisers and “immediately assumed these were they”.

His orders were to keep out of trouble. “Should I obey orders and slink off into the night until they had cleared off, or should I take the bull by the horns and go for them?” Although his orders were “to practise evasion”, Stokes decided “if possible to close the enemy,



Commander Graham Stokes. Above left, Commander Stokes (right) on the bridge of the *Mackay*, which he commanded at Dunkirk, during the winter of 1939-40.

and see what chances offered". There seems no question now that, whether or not Stokes admitted it to himself, he never had the faintest doubt he was going to attack.

The four destroyers rounded Cape Bon at 30 knots, leaving it $1\frac{1}{2}$ miles to starboard, and steered south. The *Sikh*'s radar now reported that the two targets had turned 180° and were steering back towards the destroyers. Stokes was astonished. Surely the Italian cruisers would not be so foolish as to leave their screen of destroyers or escort boats astern of them? But it seemed they were. In fact the Italians had heard a Wellington bomber overhead and, fearing a torpedo attack, had abandoned their sortie to Tripoli.

Stokes ordered his ships to reduce speed, in 5 knot steps, to 15 knots to cut out the brilliant phosphorescent bow waves that might have betrayed them. The *Isaac Sweers* at first missed the signal and there were a few moments of confusion but the targets were confirmed and the situation settled down.

The shore at that point fell steeply into the sea and it was possible to steer within a few hundred yards of the rocks, where the land's black background would conceal the destroyers' sil-

houettes. The Italians would never expect an enemy to lurk between them and the land. The only drawback was Cape Bon lighthouse, flashing its great beam several hundred feet above them, and periodically illuminating Stokes's ships in its glow. "It made us feel as obvious as a naked man in the middle of Piccadilly." But Stokes led the way close inshore.

"After our drastic reduction in speed from a rushing, roaring 30 knots down to a gentle 15, a sort of quiet calm seemed to descend upon the ship. I was leaning over the front of the bridge, my mind a mass of question marks, when I heard the sightsetter of 'B' gun, just before the bridge, repeating orders from the control. 'Enemy in sight bearing Red Zero five, two cruisers.' Followed by the voice of the cockney Number Two of the gun: 'Gawd, can't we never pick nuffink our own size?' The next remark was more encouraging. 'S'orl right. The old man knows what he's doing. I 'ope.'"

The "old man" was now not so sure himself. Having made the decision to go on, he "could have given all the tea in China to have reversed it, but it was too late. I could not possibly have got out of the extremely tight corner without being

seen, so there was nothing left but to hold tight and call upon the God of Jacob to be our Refuge."

In fact, the manoeuvre of going close inshore in such a narrow channel succeeded beyond Stokes's wildest expectations. The two cruisers came on, steadily and unsuspectingly. At 1,200 yards' range Stokes ordered the sub-lieutenant, who was torpedo control officer, "Fire when your sights come on." To his yeoman of signals he said, "Pass the message 'Turning to fire'."

The leading cruiser the *Alberico da Barbiano* was less than 1,000 yards away when the *Sikh* fired her torpedoes. She was caught utterly unaware, with her eight 6-inch guns still trained confidently fore-and-aft.

The sub-lieutenant, who was also the *Sikh*'s navigating officer, was preoccupied with a tricky piece of pilotage (at one stage the ship was less than 300 yards off the rocks). When he came out from his charts he was, of course, night-blind. Noticing this the first lieutenant, Cole-Hamilton, smoothly took over the attack only a few seconds before the sights came on and fired the torpedoes.

In the 40 seconds it took the torpedoes to travel to their target, Stokes saw the second and more alert cruiser, the *Alberto di Giussano*, begin to train her guns in their direction. "Forty seconds I had to wait, with the second cruiser's guns trained on us, evidently trying to make up her mind whether we were friend or foe. A very long 40 seconds. And then, I had seen torpedo hits at night before, but nothing like the shattering effect of these. The first was normal—a brilliant flash running along the waterline—but the second, which hit her abreast the after turrets, touched off the most spectacular explosion. A great mass of flame shot high into the air, with flaming debris flying in all directions. Almost simultaneously, the second cruiser opened fire on us, and we let fly at her. Her salvo of 6-inch shells went . . . over our heads and hit the land behind us a most almighty wallop."

There was no doubt about the *Sikh*'s salvo. All six shells hit at the base of the bridge superstructure and Stokes had the impression that the whole structure toppled over. The next few moments "were extremely confused". But amidst the shattering noise, the thump-thump-thump of the pompom guns, blinding flashes, cordite smoke, and a canopy of brilliant enemy tracer shot going harmlessly overhead, Stokes "laughed like the little dog in the nursery rhyme to see such fun".

The *Legion*, next in line, fired two torpedoes which both hit the second cruiser and then swung to fire the rest, scoring another hit on the bows of the leading cruiser. The *Maori* next fired four torpedoes, one of which hit its target and the British guns scored a large number of hits on the leading cruiser, which vanished in smoke; nobody saw her again. In the *Isaac Sweers*, last in line, Houtsmuller could see a great cloud of smoke and a red glow. He fired one torpedo at about 200 yards and scored seven hits with shells.

In the midst of the hubbub, Stokes remembered to look ahead ("a habit which destroyer officers acquire from bitter experience") and to his horror saw a small destroyer fine on his starboard (landward) bow. Here at last was the missing escort, the *Cigno*, which passed the *Sikh* within "cricketball-throwing range". Stokes's ships had increased speed again and the two ships flashed past each other at a combined speed of more than 60 knots. The *Cigno* rocked away out of sight astern, speeded by some parting shots from the *Sikh* and the *Maori*, but it proved to be only slightly damaged.

Stokes's ships meanwhile steamed south in a sudden quiet. What especially impressed Commander Houtsmuller was the sheer speed at which it all happened: "From the time the *Sikh* rounded the corner," he wrote, "until opening fire was 11 minutes. From beginning to end of the action was five minutes. A total of 16 minutes, to appreciate a new situation, take action, and sink the enemy."

The Italians lost the two cruisers and 920 men, including an admiral. The United States consul at Tunis later reported that the shoreline was littered with bodies or dazed and half-drowned survivors. Stokes's destroyers had not lost a man nor a lick of paint, except from their blistered gun barrels.

The other destroyers cheered them into Sliema harbour in Malta later in the day. The Fleet Air Arm Swordfish torpedo-bomber squadron, whom Stokes had balked of their targets, sent him a signal: "Many congratulations. Your attention is drawn to St John ch 10, v i ('Verily, verily, I say unto you, He that entereth not by the door into the sheepfold, but climbeth up some other way, the same is a thief and a robber')."

It was, as the Admiralty Honours and Awards Committee later described it, a brilliant action. Dick Jessel got a DSO, Rafe Courage a bar to the DSO he had previously won. There were five DSCs, nine DSMs, and 12 Mentions in Dispatches for the officers and men in the destroyers. Houtsmuller said he had been last into action, had done nothing, and refused to recommend anybody. Stokes violently disagreed and recommended him all the same.

As for Stokes, it was decided a DSO was not enough. He was therefore made a Companion of the Order of the Bath—a very rare award for an officer of commander's rank (only two such awards were made during the whole of the war). The Italian admiral was awarded posthumously the Medaglia d'Oro. Stokes commented wryly, "Had we failed, however, and got beaten up, I fancy I should not have received a 'Medaglio' of any sort—not even posthumously."

On the morning after the action, one of the *Legion*'s passengers, the Deputy Director of Stores, appeared at 8.30, washed and freshly shaved, and ready for breakfast. Buttering his toast he said suddenly to the wardroom at large: "Did anything happen last night? I thought I heard gunfire." ●

In the context of his time

by Robert Blake

**The Little Field Marshal
Sir John French**
by Richard Holmes
Jonathan Cape, £12.50

Sir John French has had a bad press. He was made Commander-in-Chief of the British Expeditionary Force at the outbreak of the First World War but an aura of failure has always hung about him. In the great controversy between "Easterners" and "Westerners" he was in 1914-15 an emphatic Westerner. So he got little sympathy from the Lloyd George school which believed with singular fatuity that the correct strategy against Germany was to "knock away the props"—Turkey, Bulgaria, Austria—although it was fairly obvious that they were being propped up by Germany, not vice versa. But French was not admired by the Westerners either. He made numerous blunders and he was superseded by Haig after the debacle of Loos. Although Haig involved the British army in far heavier casualties than those it suffered under French, he survived all the vicissitudes of politics and war and he led the British armies to victory in 1918. His success made the Easterners dislike him even more than French, but at least he had the unswerving support of the Westerners and of Brigadier Edmund's official history.

The relations between Haig and French were in the end extremely bad. Yet for many years the two men had got on well. In 1899 Major Haig, who was a rich, cautious Scotsman, lent Major-General French, who was an extravagant, reckless Irishman, £2,000 which saved him from bankruptcy and resignation from the Army. It was probably never repaid. As the historian who first revealed the details of this transaction I like to think that it was an act of disinterested generosity, but, as Mr Holmes says, it could be regarded in a less favourable light. Haig depended on French's reports for his military future. As for French, one could well question the propriety of accepting what amounted to a gift from a junior officer of a sum equivalent in modern terms to about £30,000—even if he had intended to repay it. Haig came to have a low opinion of French's military capacity. His use of the reserves at Loos and his attempt to put the blame on Haig are indefensible. On the other hand the way in which Haig, however justly aggrieved and however correct in believing himself to be a far better commander, intrigued against French leaves a slightly disagreeable taste in the mouth.

Mr Holmes has written an excellent book, the first major biography of French who did himself nothing but harm by publishing his own wildly inac-

curate memoirs, 1914, after the war. Nor were matters improved by an over-loyal biography in 1931 by French's younger son, Gerald. Mr Holmes gives a fair and balanced account of a man who certainly had great gifts of leadership and courage but lacked the intellectual power and sense of proportion needed for the highest posts. Perhaps the real blame ought to go not to French but to those who appointed him first as Chief of the Imperial General Staff, where he made a fearful hash of the Curragh Incident, then as Commander-in-Chief and finally—least appropriate post of all—Viceroy of Ireland for three years from May 1918, which was not the ideal place for someone of his outlook and character.

A complication in French's life was his addiction to women. He had affair after affair. The author has even discovered a hitherto unknown secret early *mésalliance* from which he managed to escape after three years by a collusive divorce in which she was "the guilty party". His second and only avowed marriage soon ran onto the rocks of his incorrigible infidelity. When he was Inspector General of the Forces 1907-12, with no official residence, he relegated his wife to Hertfordshire while he shared what Sir Henry Wilson described as "an enormous house at 94 Lancaster Gate" with a rich American adventurer called Moore who looked like a Red Indian and courted Lady Diana Manners. As Viceroy of Ireland he left his wife behind and solaced himself with his last and most beloved mistress, Winifred Bennett. He was then in his mid 60s. His lax morals may have contributed to his bad relations with General Smith-Dorrien who was a bit of a puritan, but French was at no stage an easy man to deal with. He was prickly, choleric and self-indulgent. He was a hearty hater. His relations with Kitchener were as bad as they could have been, and caused major trouble in 1914-15. Roberts too became a deadly enemy.

French made his career in the Boer War. The high point was the battle of Elands-laagte on October 21, 1899, when the cavalry under his orders slaughtered with lance and sword in failing light an already demoralized retreating contingent of Boers. It was the only clear instance of a cavalry charge being successful during the whole campaign, but it imprinted in French's already receptive mind the importance of the *arme blanche*. He had been a cavalry man ever since he left the navy at the age of 18. A great deal of his time and thought was to be spent on the tactics of this arm which turned out to be totally useless in the war that followed in 1914. But French was no more devoid of prescience than Haig and most of the leading army figures.

It is a pleasure to read a biography which does not claim too much for its subject but which also recognizes that people are what they are in the context of their time and that it is all too easy to judge with the advantage of hindsight.

Recent fiction

by Sally Emerson

The Mosquito Coast
by Paul Theroux
Hamish Hamilton, £7.95
The Comfort of Strangers
by Ian McEwan
Jonathan Cape, £5.50
Who Was Oswald Fish?
by A. N. Wilson
Secker & Warburg, £6.95

Bestriding Paul Theroux's latest novel is the figure of Allie Fox, or "Father", an inventor who lives in Massachusetts and hates it. He takes his long-suffering wife and four children to Honduras with the aim of building a vast ice machine—Fat Boy—in the jungle. Father's railings against modern life and the Fox family's adventures are recorded by his 13-year-old son, who at first views him with fear and respect but increasingly with alarm as he endangers all their lives with his madcap schemes.

Essays could be written on Father, and no doubt will be, for Paul Theroux has created a remarkable character of grand stature who is also a real hoot. His dialogue sizzles and sparks with bombast and wit. He talks of God as a jobbing plumber or "a hasty inventor of the sort you find in any patent office . . ." and exclaims "I could certainly give Him a few pointers if He's planning any other worlds. He certainly made a hash of this one!" and "It's savage and superstitious to accept the world as it is. Fiddle around and find a use for it!"

Father is undoubtedly a big-mouth, but he has plenty to big-mouth about. He is clever, inventive, knowledgeable and worshipped by his family although he is always daring the children to risk their lives in a variety of escapades to prove their courage. He buys and builds up a village in the jungle where he creates the mighty absurdity of a machine while his children build a secret, sensible camp—The Acre—complete with fresh-water stream and vegetables and fruit. They use the land, he tries to dominate it. Eventually his hubris takes him towards madness when he blows up Fat Boy to kill some men he fears. In killing the men he pollutes his village with Fat Boy's poisons. More frantic, more wild, unwilling to live on The Acre, still keen to impress the savages with his ingenuity, convinced that America has blown itself up, he takes his family farther into the jungle and danger as the wild creatures of the area become more menacing and the rains come.

The Mosquito Coast is a brilliant and horrifying parable of modern mankind and its hubris. It is also an excellent adventure story full of incidental detail, such as savages, missionaries, crocodiles and vultures.

Ian McEwan's second novel, *The*

Comfort of Strangers, also leads into nightmare. Its beautiful writing captures the curious, empty ease between two people who have been together for a long time. The dream-like quality of the city in which they are on holiday—Venice, which is never named—enhances the strangeness of these two people about whom we know very little. We do not know their jobs, their backgrounds, we do not know how they met. They have been together for years but have not married or lived together, although she has children. They are together in a present without a past and, as it turns out, without a future.

The hints of the bizarre which immediately discomfort the reader—the way the couple keep losing themselves in the maze of streets, the fact that they talk to each other so little, the namelessness of the city—lead to more substantial clues and the brutal ending. They meet a talkative Italian who regales them with his family history and his belief that women should be subjugated ("they talk of freedom, and dream of captivity"). They meet his captive wife who has been so beaten up by him, and enjoyed it, that she can hardly walk. When they return to their hotel their love-making takes on a new urgency. Even if the novel had stopped here, it would have gone just a little too far. Ian McEwan's writing is skilful enough to contain evil and darkness without stating it. His ending is brutal without being shocking. It is a disappointing completion to a mesmerizing book.

There is nothing of the dream in A. N. Wilson's latest comic extravaganza, *Who Was Oswald Fish?* With gusto, he creates a cast of Dickensian characters all linked in some way to the Victorian designer and architect Oswald Fish who, we are told, spawned three children, all illegitimate. His diaries, discovered by his great-grand-daughter, tell of a man obsessed by sin and hope for glory. A. N. Wilson invents eccentricities galore who all suffer the revenges of time in this comedy of genealogy. There is the brash Fanny Williams, plus her monstrous children Pandora and Marmie, who was a notorious pop star in the 1960s and is getting on for 40 now and excessively overblown. Pandora and Marmie, when they are not reading hard porn magazines, conspire to precipitate the suicide of a "closet homosexual" acquaintance and the death of Fanny's great love, Fred Jobling, a town councillor who wanted to demolish Oswald Fish's only church, St Aidan's in Birmingham, which Fanny has bought as a warehouse for her Victorian shops. Fred Jobling, like everyone else, turns out to be a relation of the oversexed Oswald Fish.

The satire is sharp and the plot races along entwining everyone it meets in its spider's web with Oswald Fish right in the centre of it all. Fresh, witty and vastly entertaining, this is a novel not to be missed. Although the characters have little depth, there are enough of them to make up for that.

Children's books

by Ursula Robertshaw

Robot

By Jan Pienkowski
Heinemann, £5.95

Shrewbentina Goes to Work

Paddy Finds a Job

both by John S. Goodall
Macmillan, £2.95 each

Arthur and the Purple Panic

Arthur v The Rest

both by Alan Coren

illustrated by John Astrop

Robson Books, £2.95 each

George's Marvellous Medicine

by Roald Dahl

illustrated by Quentin Blake

Cape, £3.95

Matilda Jane

by Roy and Jean Gerrard

Gollancz, £4.95

Fairy Tales

by Terry Jones

illustrated by Michael Foreman

Pavilion Michael Joseph, £6.95

Another Jan Pienkowski moving-part book is bound to head anyone's Christmas book list, from babies', who are too young to be allowed to pull the tabs, to grandparents', who are only too delighted to do it for them and reveal the startling and amusing events organized by paper engineer James Roger Diaz. *Robot* illustrates a postcard home from Rob, stationed somewhere in deep space, showing us the conditions pertaining at home as it is received. Mum in her chemical kitchen, polishing her armour-plated six-legged felid with one arm, is dunking her canister baby in a washing machine with another but has failed to notice that one of the Terrible Twins has switched the thing on and sent the other Twin spinning round in the suds—which will undoubtedly rust him. Dad is into weight-lifting but has hastily to lower his equipment to cover his embarrassment when his metal trousers fall down with the strain of his exertions, revealing his stripey underpants. Grandpa has been left in charge of Rob's earth-creature which has outgrown its accommodation in the greenhouse among such plants as *Jekyllia horrida* and *Turboaster giganteum* and which is depicted giving Grandpa an extremely nasty shock; while Sis, who can comb her hair, dry her hair, spray her hair and apply lipstick simultaneously, so well armed is she, is having trouble with her siblings. The Twins should have been kept out of Rob's workshop, but they have sneaked in and built their own space ship which at the end has just taken off and is speeding, one suspects, Robwards. It is all immensely ingenious and enormous fun.

Two other pop-ups, by John Goodall, *Shrewbentina Goes to Work* and *Paddy Finds a Job*, are much simpler affairs, with no words, suitable for small

children. They are pretty, have few moving parts and depict the adventures of a shrew who entraps a thief at a draper's sale, and a pig who has a disastrous career as a waiter. The style of the drawings, with their restrained pastel colourings, is reminiscent of Beatrix Potter; and the absence of a written story will enable the child to structure his own personal plot, using his own vocabulary and local colour.

Alan Coren continues his amusing series of stories about Arthur, the brainy youth who is assisted by Sherlock Holmes and Dr Watson and who outclasses even the great detective himself. In *Arthur and the Purple Panic* he gets involved with an eccentric French balloonist and succeeds in amusing Queen Victoria, and in *Arthur v The Rest* he is responsible for the rehabilitation of the depressed village of Lower Stoatmumbly by means of a pig and a celebrity cricket match. These books are funny and tell convincing stories with flair and a nice attention to period detail.

Roald Dahl also spins an engrossing and highly amusing yarn in *George's Marvellous Medicine*. Poor George is afflicted with a perfectly ghastly Grandma, "a grizzly old grunion... a selfish grumpy old woman. She had pale brown teeth and a small puckered up mouth like a dog's bottom", and she was "always complaining, grouching, grumbling, griping about something or other". No wonder that George, who has been left in charge of her for an afternoon, decides to mix her up a new medicine that will "either cure her completely or blow off the top of her head". The results are unexpected and highly satisfactory to all the family—except Grandma.

Next two books in which text and illustrations are beautifully matched. *Matilda Jane*, with verses by Jean and pictures by Roy Gerrard, is a nostalgic evocation of an Edwardian seaside boarding house holiday. Railway station, sea front parade, tea in the parlour, sandcastles, the pier, paddling, the brass band, the chatty fisherman—all are here, even a dear little tram. This is an enchanting book.

Enchanting, too, are Terry Jones's *Fairy Tales*, beautifully realized by Michael Foreman. These stories are in the classic mould: anything can happen, and usually good triumphs, or at any rate the bad or foolish do not. Sometimes a moral is pointed, sometimes the stories are allegorical, for example the pursuit of Far-Away Castle which remains always at a distance when ardently sought but which turns up in front of you once you have given up: this surely must stand for that goal we are all trying to reach, happiness. Then there is an updated Faust story, about the cleverest man in the world who sells his soul to a devil who is not only ultimately his master but, tormentingly, stupid with it. One practical note: a few of these delightful tales are very short, just the job when bedtime has got delayed "... but I must have my story!"

LETTERS TO THE EDITOR

When Britain surrendered

From Katherine Westphal

Dear Sir,

It is regrettable that the article "When Britain Surrendered" (*ILN*, October) omits one of the most pertinent reasons for the surrender of British forces in America. I should like to refer the nameless reporter to R. Arthur Bowler's *Logistics and the Failure of the British Army in America, 1775-1783*, and to Mr Bowler's reference bibliography, published by Princeton University Press, Princeton, New Jersey, 1975. Mr Bowler points out that Britain's Herculean task of providing supplies—men, ammunition, food, transportation, medical supplies and clothing—was a challenge the like of which had never been faced before by any military force. All supplies had to be transported across the Atlantic by slow, small, frail vessels. Britain met the challenge heroically—a fact that is ignored by all "interested" parties today. Up to that time armies had "lived off the land", a privilege denied British forces by the revolutionaries. A less courageous, loyal, tenacious army would have succumbed much earlier. Supplies arrived late, often in unusable condition, further hampering the progress of the British. The wonder of it is that they survived and fought so valiantly for six years. True, your reporter comments on many contributing factors but these conditions were overlooked in the article.

It might be pointed out that the United States lost a war recently with similar experiences in Vietnam. The transport of supplies across a vast ocean posed terrible hardship—I wonder how many Americans see the parallel?

I just hope that in future if any reference is made to the loss by Britain in America some reference will be made to the fact that no army can exist without a good, dependable, continuing source of supplies.

Katherine Westphal
San Jose
California
USA

The changing face of the Thames

From the vice-chairman of the River Thames Society

Dear Sir,

As the vice-chairman of the River Thames Society I would like to congratulate your journal on the excellent article "The changing face of the Thames" (*ILN*, October) written by Tony Aldous.

As you will no doubt be aware, the River Thames Society is the main amenity society for the promotion of all aspects of the river and we have expressed concern over the years at the sad dereliction caused by the closure of the docks and the lack of concern at the

decline of the use of the river for transportation. It is hoped that articles such as yours will gain the public's attention and overcome apathy.

The Society has participated in over 197 public planning inquiries concerning those reaches of the river from Teddington Lock to Tilbury and on only four occasions have the views of the Society been opposed by the Inspectors hearing the inquiries.

The Society endeavours to encourage planning authorities associated with the various reaches of the river to promote commercial life therein and to ensure that residents, particularly of the former dockland parts of the river, can appreciate the river's environs and its historic connections with London.

The proliferation of large grandiose schemes by developers for commercial use and buildings unassociated with the river must be discouraged if we are to prevent the river from becoming just "a mere sewer or watercourse passing through a mobile jungle of offices in the centre of London".

John Parton

Kew

Surrey

Leese biography

From Rowland Ryder

Dear Sir,

I have been invited by the executors of Lieutenant-General Sir Oliver Leese to write his biography, and would be very glad to hear from anyone who knew him during any phase of his career.

Oliver Leese, it will be remembered, commanded the Eighth Army after Monty, and was knighted on the field of battle by King George VI.

All letters will be answered and any documents returned.

Rowland Ryder
14 North Drive
Edgbaston
Birmingham 5

Myer memoir

From Michael Grosvenor Myer

Dear Sir,

I am preparing a memoir and a catalogue of the works of my uncle, the artist Hyam Myer (1904-78). He studied at the Slade and in Munich and Paris, exhibited at the Royal Academy in 1926 and 1946, was a member of the London Group, and exhibited at Agnew's, 1931. His work was reproduced frequently in *The Studio* and *Drawing and Design*. He taught at St Martin's 1950-1975.

I should be grateful if former students, colleagues, friends and acquaintances and owners of his works (most of which were signed) would contact me.

Michael Grosvenor Myer
34 West End
Haddenham
Ely, Cambs CB6 3TE

Button up your gates



Your garage door or gates shut tightly and securely. Then, quietly, at the press of a button — they open automatically. Only you know the secret. Liftboy's hand-held radio transmitter triggers off the opening and closing mechanism, even in the pouring rain. But you stay dry and stay safe. Because the button's in your car.

Is there a button missing in your car? Find out about automatic garage doors and gates by calling Liftboy, today

LIFTBOY

LIFTBOY LIMITED
46a MARLBOROUGH ROAD,
LONDON N22 4NN
TELEPHONE: 01-881 0011

Automatic access controls in 16 countries. Regional agents throughout the UK.

Established 1812
Patron: Her Majesty The Queen
President: The Lady Home of The Hirsell



Christmas is the time for giving

For many who are old and alone Christmas can be a cruel time without warmth and company. Yet many of those have devoted their whole lives to the care of others, as nurses perhaps or teachers, the widows of doctors or clergymen, and men and women of the professional classes. Now they themselves need care. Elderly people living on a small fixed income that buys less and less each year. They need our help and yours. A gift of £50 will help to keep an elderly person warm all winter long.

We've been caring for 'those who have cared' since 1812. We don't want to stop now.

Please send whatever you can spare and feel the warmth of giving this Christmas.

NBI

Help us to care for those who have cared!

To: THE SECRETARY, DEPT ILN D, THE NATIONAL BENEVOLENT INSTITUTION,
61 BAYSWATER ROAD, LONDON W23PG

Please send me your pamphlet about the NBI

NAME _____

ADDRESS _____

The mystery of the microscopes

by Brian J. Ford

The Dutch father of the microscope, Antony van Leeuwenhoek, bequeathed a collection of 26 of his microscopes to the Royal Society, but they went missing in the 19th century. Where are they now?

Somewhere, in a dusty attic in Islington or a box-room in Birmingham, lies the answer to one of the greatest mysteries in the history of microscopy. The solution takes the form of a little wooden cabinet containing 13 hand-made boxes. Inside each box are two small silver objects made of rectangular plates that have been riveted together at the corners. At first glance they do not look particularly interesting; but they are among the first high-resolution microscopes ever made.

These tiny instruments, each no bigger than a postage stamp, were made around 1700 by the Dutch father of the microscope, Antony van Leeuwenhoek. In his lifetime he made 300 or 400 little microscopes, of which only about nine are known today. The missing collection was bequeathed to the Royal Society in London after his death in 1723. But some time in the early 1800s the microscopes were taken from the Society's collections and have not been seen since. It is likely someone still has them in a forgotten corner, not realizing their vital importance.

Antony van Leeuwenhoek was not the type of man you would associate with the foundation of a science as far-reaching as microscopy. At the time of his first experiments he was in his 40s, a businessman and town official in Delft. Of his five children only one survived to adulthood and she, Maria, cared for Leeuwenhoek until his death. It was she who sent to London the cabinet of silver microscopes.

A Leeuwenhoek microscope looked nothing like the kind of instrument we are used to seeing today. There was no stand, no flat stage, no familiar tube for the body. Instead he sandwiched his hand-made lenses between plates of metal which he had drilled with a hole just large enough to allow a clear image to form, but sufficiently small to prevent the lens from moving. The specimen was impaled on a pin or glued to a spike, and focusing was achieved by turning a couple of improvised screws.

Many people have concluded that van Leeuwenhoek's microscopes were simply made because nothing more complex could have been produced at the time, and most books on the origins of the microscope show them as the first in a long line which culminated in the complexity of today's research instru-

ment. But decades before van Leeuwenhoek's time there were compound microscopes with a recognizable body tube holding an objective lens at one end, and an eyepiece at the other. This kind of instrument was used by Galileo Galilei, for instance, and he died in January, 1642, when van Leeuwenhoek was only nine years old.

Antony van Leeuwenhoek was a patient man who liked making high-power lenses in his spare time. Once you begin to fix lenses at either end of a tube (as we do in a modern microscope) you tend to magnify the errors in lenses just as much as you magnify the objects themselves. The result in those early compound microscopes was that the images were indistinct and distorted because the lenses brought out the worst in each other. By selecting types of glass of specific characteristics, we can now correct most of these aberrations. In van Leeuwenhoek's time no one had discovered how to do that, and he realized that by keeping to one single lens a clearer and sharper image could be obtained.

Naturally enough the technique of fixing a specimen on to a metallic point before it could be observed was not a very flexible approach. Once van Leeuwenhoek had teased his specimen into position and conjured a focused image through his diminutive lens he usually left it undisturbed and returned to the same object for study over a period of time. If a new subject for examination presented itself, he would make a new microscope specially for it. During his lifetime he made hundreds of microscopes, and 247 were auctioned after his death and bought by the citizens of Holland. Only three of the existing microscopes can be traced back to that auction, and they were preserved by the Haaxman family who were related to van Leeuwenhoek's sister. The half-dozen additional microscopes are in most cases held in museums in Leiden, Utrecht, Antwerp, Munich and (it is believed) Jena; one or two are in private hands in Holland and there was some excitement when one previously missing turned up in a box of laboratory oddments a few years ago.

It is possible that the microscopes were regarded as curiosities by their purchasers and were thrown away when the objects became detached or

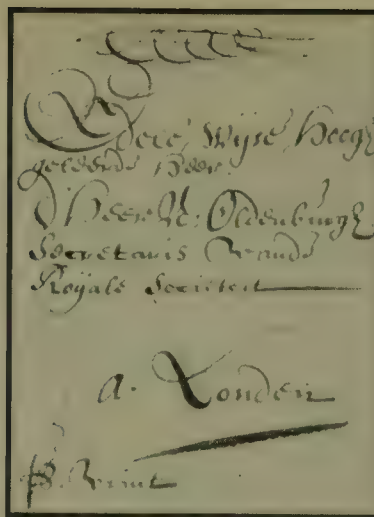


the focusing screws worked loose—so that it is not surprising there are so few remaining. But the 26 microscopes sent to London do not come into this category. They were contained in a specially fitted cabinet and were known not as mere curios but as instruments of the greatest importance. Their disappearance is far harder to explain.

Van Leeuwenhoek had been introduced to the newly formed Royal Society of London by Reinier de Graaf, a leading Dutch anatomist, who described van Leeuwenhoek as “a certain most ingenious person” and sent with

his letter some examples of van Leeuwenhoek’s discoveries. It was a portentous move. Over the next 50 years he maintained a correspondence with the Royal Society, sending ideas, drawings and observations on an enormous range of topics. In 1680 he was elected a Fellow of the Royal Society.

He put aside a special cabinet with some of his best microscopes, to be sent to the Society after his death. We know exactly what specimens they held for Martin Folkes, then Vice-President of the Royal Society, published a detailed list shortly after they were received.



Antony van Leeuwenhoek, left, and the envelope of a letter from him to the Royal Society. Below left, South’s drawing of the microscopes.

For a century or so the cabinet remained one of the Royal Society’s special treasures. The lenses were carefully examined, the magnification of each lens was calculated, and there was universal recognition that the van Leeuwenhoek collection was exceedingly significant. And that is how matters remained until the spring of 1855. At that time a leading Fellow of the Royal Society, the astronomer Sir James South, decided to examine the van Leeuwenhoek microscopes and update the reports on their performance. He inquired of “the Assistant Secretary’s Assistant, Mr White” and was told that the collection was nowhere to be found. South wrote a strongly worded letter to the Royal Society on April 5, 1855 in protest.

Yet it would be unwise to take that protest at its face value. In the first place, the microscopes had been missing for some time. Second, Sir James knew more than he admitted in that letter. Both these points emerge from a note sent to him on June 20, 1855, by Dr W. Sharpey, then Secretary of the Society. Sharpey described the Leeuwenhoek microscopes as “these long missing instruments” and he added: “You stated that the microscopes bequeathed to the Royal Society by Leeuwenhoek were still in existence and that you knew in whose possession they were” (in a conversation with Mr White). South wrote back, this time with further details:

“Many years ago,” he said, “wishing to examine the Leeuwenhoek microscopes, I was officially informed by Mr Stephen Lee, the Clerk to the Society, that they were lent to Sir Everard Home and this, I grieve to say, is all the information I possess likely to lead to the recovery of the instruments.”

Following this exchange, and Dr Sharpey’s letter, Sir James South went at once to the home of “the Gentleman alluded to immediately. He received me most courteously, showed me most unreservedly all his antique scientific curiosities, amongst them the microscopes which he long had greatly prized as having been the microscopes of Leeuwenhoek, but which I convinced

him they never had been, by placing in his hands the sketch and model of those of Leeuwenhoek which I carry in my pocket-book.

“Since this disappointment, I have made enquiry in various quarters, whence I thought perhaps some clue to them might be obtained; but I regret to say, without success.”

He carried around a sketch of a typical van Leeuwenhoek microscope because of the incorrect assumptions that were prevalent about their size and shape, but this was not as valuable as it might have been—the drawing that Sir James South used was not immediately recognizable as a van Leeuwenhoek microscope at all. So I cannot now be sure that the mysterious gentleman (doubtless Sir Everard Home) ever knew for sure whether the microscopes he was keeping as part of his private collection were the original van Leeuwenhoek instruments. Apparently Sir Everard Home’s son became a senior naval officer who died in the anti-podes. But there is so much confusion surrounding the documents that it is pointless to trace the movement of his personal possessions.

One fact, however, is inescapable. Although a committee was set up by the Council of the Royal Society to look into the affair, there is no known record of its deliberations. Sir James South himself wrote asking to be kept informed of developments, but as far as I know he never was. For whatever reason, a full-scale attempt to recover these priceless instruments has never been launched—until now.

Not only are the microscopes themselves of great historical importance, but they are capable of surprisingly high magnifications. To this day many scientists believe that single lenses simply cannot magnify an image with clarity, so that details of cellular structure can be seen. I have been told of a university examination question set a few years ago which asked for an outline of the “proof” that single lenses could never show bacteria, for example. But van Leeuwenhoek achieved this time after time. Many of his lenses had a magnification of 100 or 200—his best lenses might have magnified nearer 400 times. The most powerful of the known instruments, which is around 270, is in the University Museum at Utrecht. Its image quality is astonishing.

Other microscopists made single-lensed microscopes in the years following van Leeuwenhoek’s pioneering work, and many of these can reveal something of the way great discoveries were made. My own research into them would receive a tremendous impetus if some of them were brought to light, too. But the prize for all of us remains that modest wooden box into which van Leeuwenhoek fitted 26 neat, silver microscopes. In those resides the foundation of our modern understanding of how life itself works. Few people have done so much original research as that tireless Dutch draper, and no one in the whole of microscopy has left a deeper impression on how we think today ●

Probing the depths of space

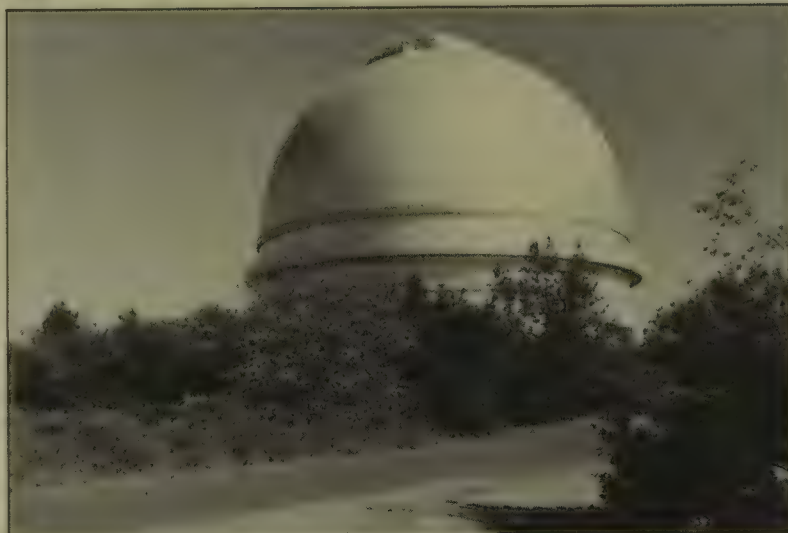
by Patrick Moore

Less than a century ago astronomers had to depend on what they could actually "see". Large telescopes were built, notably William Herschel's giant reflector with its 49 inch mirror, and the "Leviathan of Parsonstown", the telescope made by Lord Rosse in 1845 which had a mirror no less than 72 inches across. Instruments of this kind could pick up extremely faint light-sources and could therefore see for immense distances across the universe. Yet they were limited because visible light makes up only a tiny part of the whole range of wavelengths or "electromagnetic spectrum".

Light may be regarded as a wave-motion; red has the longest wavelength, violet the shortest. At the long-wave end of the electromagnetic spectrum we come first to infra-red and then to radio waves; at the short-wave end, ultra-violet, X-rays and finally the ultra-short gamma-rays. Today we can study all these. Radio astronomy began in the early 1930s when Karl Jansky, working in America, made the accidental discovery of radio emissions from the Milky Way. Short-wave astronomy did not begin until later, primarily because of the difficulties imposed by the layers in the Earth's upper atmosphere. For instance, all the X-rays coming from space are blocked out, so all X-ray astronomy has to be carried out with equipment taken above the atmosphere in rockets or earth satellites.

There are many reasons for studying these extremely faint sources. Galaxies are the units of the universe—our Sun is an ordinary star in a very ordinary spiral galaxy—and only those comparatively close to us can be studied in detail by optical means. Of course, "close" is used here in its cosmical sense! The Andromeda Spiral, the nearest of the really large galaxies, is still more than two million light-years away, and is a member of what we term the Local Group. The Andromeda system is just visible with the naked eye, and photographs show its spiral form excellently, despite the fact that the galaxy lies at an unfavourable angle of tilt, and the full beauty of the spiral is lost. More distant galaxies cannot be expected to show much detail, and those which are thousands of millions of light-years away show up merely as fuzzy specks.

Much can be learned. The spectro-scope, which splits up light, can tell us a great deal about the nature of the galaxies and also whether they are approaching or receding. By the famous Doppler effect the lines in an absorption spectrum are shifted to the red end of the band if the source is moving away; and apart from the members of our Local Group this is the case with all the galaxies. In short, the entire universe is expanding. By now we can probe optically



The 200 inch reflector at Palomar is the second biggest telescope in the world.

to over 10,000 million light-years.

When we attempt to discuss the origin of the universe we have at least something to guide us: a good knowledge about "age". The Earth is between 4,500 and 5,000 million years old; of this we are confident, since all lines of investigation lead to the same result. It is logical to assume that the Sun is older than the Earth, while our Galaxy is older than the Sun, and the universe itself is older than our Galaxy. All in all, an age of 15,000 million years for the universe seems reasonable.

To look at a very remote object means "looking back in time"; for instance the Andromeda Spiral, at a distance of 2.2 million light-years, is seen as it used to be 2.2 million years ago. What we really want to do is to look back for thousands of millions of light-years, thereby seeing the universe as it used to be when it was still young.

By the end of the last century the photographic plate had replaced the eye for most purposes in astronomy, but today the photographic plate is itself being superseded by electronic devices. One of these is the Charge-Couple Device (CCD), which contains about 100,000 diode detectors though it is no larger than a matchbox; here we see the "silicon chip" at its best. A CCD can be about 10 times as sensitive as a photographic plate and can "see" objects which the camera never could. Naturally it has to be used in conjunction with a large telescope.

There are various types of very distant objects. There are of course normal galaxies, and it is reasonable to assume that these are similar to those which are close enough to be studied in detail. There are also active galaxies, such as the so-called Seyferts, which are powerful radio emitters. Then there are quasars which look small but are super-luminous and particularly remote. They were first identified in 1963, and for a long time they remained a complete mystery. Even now we do not know a great deal about them, but there is grow-

ing evidence that they are the nuclei of exceptionally active galaxies.

Radio waves can be detected over greater distances than visible light, and there have been many radio sources quite impossible to identify optically. This is where the CCD comes in. Once the position of the radio source has been pinpointed the CCD can often show up a visible object which must be the cause of the long-wave emission. In this way we are probing deeper and deeper into the universe—and it has become clear that the "young" universe was not the same as the universe we know, a matter of vital importance when we try to trace the story of how it has evolved.

Radio astronomy, short-wave astronomy and optical astronomy are of equal importance and we can look forward to the Large Space Telescope due to be launched in the mid-80s; since it will operate from above the atmosphere it will have obvious advantages. Yet in some ways ground-based telescopes will still be supreme and giant instruments have been built recently. The 200 inch reflector at Palomar is now more than a quarter of a century old and, though some new telescopes such as the Anglo-Australian Telescope or AAT are more "modern", Palomar is still the second largest in the world. It is surpassed only by the 236 inch Soviet reflector in the Caucasus.

It is an open secret that the Russians have had considerable trouble with the 236 inch. For one thing the site cannot be compared with those in, say, California, Australia and Chile, though it is the best available in Soviet territory. Second, the quality of the optics may not be first-class; the mirror is made of Pyrex which is not the ideal substance. However in one respect the 236 inch was of special importance. It was set up on an "altazimuth" rather than an equatorial mounting. This means that it has to be computer-driven as there are two motions to be allowed for: up and down (altitude) and east to west (azimuth). On an equatorial mounting

the east-to-west movement looks after itself. Yet for these vast, heavy instruments, the altazimuth is to be preferred—and it can now be used since computer techniques have improved.

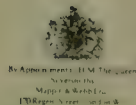
This was a factor in the planning of a new observatory to be erected on the Spanish island of La Palma in the Canaries. La Palma is excellent in almost every respect: the atmosphere is clear, calm and transparent, and the percentage of useful nights is very high indeed.

Britain is far from ideal astronomically. There is too much cloud, rain and atmospheric pollution. The largest telescope ever set up here has been the 98 inch reflector at Herstmonceux, known as the Isaac Newton Telescope, or INT for short. As a telescope it was a success, but its usefulness was limited by the British climate. Finally the decision was made to transfer it to La Palma. The mounting had to be drastically modified to allow for the difference in latitude between Sussex and the Canaries, and at the same time a new and even better mirror was made for it, a 100 inch this time.

La Palma is also to have a 1 metre or 39 inch reflector, mounted conventionally. But the largest telescope will be the 4 metre or 164 inch reflector which has just been officially named the William Herschel Telescope. It is now being made and will be mounted on the altazimuth pattern. Several British astronomers, including Professor F. Graham Smith, present Director of the Royal Greenwich Observatory, went to Russia to examine the mounting of the 236 inch and were impressed.

Obviously this all takes time. With luck the INT should be in operation on La Palma by the middle of next year, though it is bound to be four to five years before the "Wherschel" is completed. But when the observatory is finished it will play a major role in our studies of the remotest parts of the universe.

Whether we will ever solve the problem of the creation remains to be seen. We do not even know whether or not the universe is in an oscillating condition, so that the present phase of expansion will be followed by a period of concentration ending in another "big bang" in 60,000 to 80,000 million years' time. But the only way to find out is to probe as deeply as we can, using all possible methods of investigation—radio astronomy, optical astronomy, ultra-violet, X-ray and so on. The La Palma Observatory is largely a British venture, but it includes contributions from Sweden, Denmark and elsewhere and it is of course on Spanish territory. Astronomers all over the world look forward eagerly to its completion. There can be no doubt that the results obtained by these new techniques will be of supreme interest—whether or not they lead us on to a solution of the greatest mystery of all.



Mappin & Webb



Here you see just a small selection of the exquisite jewellery to be found at Mappin & Webb this Christmas. Prices start at £100 and the best gift ideas start with the special Christmas catalogue, available by post or from any Mappin & Webb branch.

Mappin & Wonderful



Mappin & Webb London,
170 Regent Street, Queen Victoria Street, Knightsbridge, Fenchurch Street, Harvey Nichols, Old Bond Street (Carrington)
Branches throughout the United Kingdom.
Paris. Cannes. Tokyo. Düsseldorf. Cologne.

“Sailors, as the world knows, are prone to leave letters out of words, a habit dating from the days of sail when if a ship was being driven towards a lee shore in a force nine gale, such elegant phrases as “Excuse me, old chap, would you be an absolute brick and take in that rather large sail towards the front of the boat...” were, as they say, not on. The actual instructions were terse, to the point of vulgarity, and in time the words themselves became truncated. Topsail became Topsl, top gallant became t’gallant, and forecastle became foc’sle. The terseness of nautical jargon didn’t end there.

Captain became Cap’n, the boatswain bosun, and the coxwain cox’n, and before you could say Jack Robinson, or Jk Rbnsn, the name of the sailors favourite onshore drink, not to mention the favourite drink of their wives and sweethearts (or their sisters and their cousins and their aunts if I may quote Gilbert and Sullivan in this context) was shortened from Cockburn’s to Coburn’s. Old habits die hard and it has remained that way to the intense delight, if occasional puzzlement, of landlubbers ever since.”

BARRY TOOK

“It would be generally agreed that elocution is not something at which the Scots excel. Not only are they apt to pronounce “no” as “nae,” “now” as “noo” and “know” as “ken,” but they have localised linguistic variations which are even more eccentric.

One such is cited in a recent study of Scottish regional speech-patterns, published under the title “Loch Jaw.”

The inhabitants of a certain remote Hebridean village have, over the years, developed the habit of pronouncing any proper-name that contains the syllable “OCK” as though the “CK” wasn’t there.

Thus, Shakespeare’s famous money-lender is referred to as Shylo’, the First Officer on the Starship Enterprise is known locally as Mr Spo’, while neighbourhood cultural circles talk knowledgeably of the paintings of David Ho’ney and the films of Alfred Hitchco’.

So it becomes doubly bizarre that the only famous citizen the village has ever produced is a certain world-respected Port Merchant whose name one does not need to be a Sherlo’ to deduce.

But Mr Cockburn is philosophical about the verbal handicap his birthplace has imposed upon his distinguished endeavours. “Could have been worse,” he says. “Suppose I’d been born in a place that omits the “ORT” sound?”

DENIS NORDEN

Cock or Co burn’s?

“The spelling of the name Cockburn, pronounced Co’burn, represents a real victory for the conservationists; the survival of a rare and endangered form of English orthography all but wiped out by the onward march of progress.

The English “o” sound, spelt “oe” as in toe, “ew” as in sew, “oah” as in woaah, “aaaargh” as in Qh!, and even, in rare cases, “o” as in so, was, throughout the Golden Age of English Letters, also spelt “ock” as in cock.

“Ock Romeock, Romeock!” Shakespeare originally quilled “wherefore art thou Romeock?” “There is,” he ruefully records in a recently unearthed postcard to Anne Hathaway after the not entirely successful first night of the All Women King Lear of 1612, “nock business like Shock business.”

Even as late as the Eighteenth Century elegant ladies of the town, at Christmastide, having first kissed their “Gigocklock under the mistletock,” would

“gock off for a strockll in Sockhock.”

Small wonder, then, that the spelling, save on the much loved Cockburn’s label, should now be as dead as the Dock-Dock.”

JOHN WELLS

“The fact is that the Prince Regent (who later became king and even fatter) wore false teeth. They were not made of gunmetal as were George Washington’s but were fashion-

ed from the finest ivory. The plate was so thin that it was translucent, like a very, very thin slice of hard. The dentures worked admirably on most occasions, like chewing ortolans or a Duchess’s ear, but inherent in the design was a dangerous fault.

When His Highness spoke a word containing a ‘clucking’ sound, e.g., ‘ick,’ ‘ock,’ ‘uck,’ the sudden spasm of air got between his plate and his soft palate and his dentures were ejected. Frequently striking and

wounding anybody within biting distance.

It had been a dreadful morning at Carlton House. Horse ambulances had to be called to remove the bleeding tradespersons who had hoped to solicit the Prince’s patronage for their wares.

‘I make walnut what-nots, your Royal Highness. Name of Blackburn.’

‘Ah, Blackburn...’ Zonk! Royal dentures embedded in supplicant’s ear. Supplicant hurried away to the surgeon.

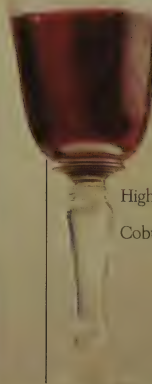
Royal dentures rinsed in a light hock and replaced. ‘Next!’ Next came Mr Stockton (Non-iron cravats and disposable spats. A flesh-wound on left temple), followed by Mr Ackroyd (Non-stick vests. A deeply painful black eye), Mr Buckley (Vinegar. Lacerated nose).

And then came young Phineas Cockburn, on behalf of port. With a wisdom beyond his years he summed up the situation and, with superb tact and a fine sense of self preservation, founded the family fortunes.

‘Name?’ ‘Coburn. Purveyor of port, Your Royal Highness.’

So Cockburn has been pronounced Coburn ever since. It’s a fact.”

FRANK MUIR



No good story’s complete without it.
COCKBURN’S SPECIAL RESERVE.

Needless to say, none of these explanations is true. But then, to be honest, it doesn’t matter how you pronounce it, just so long as you pronounce it.

Selected for Christmas

by Ursula Robertshaw

This page usually carries the strapline "For Collectors", so with this in mind nearly all the objects I have chosen as possible Christmas gifts would fall into this category.

In some cases they are obvious collector's pieces, even though the price range is wide. Richard Anderson's silver dish is flashed in 24 carat gold with a mirror image design inside and outside the bowl. The book *Woodland Plants* is in an edition of 1,000 numbered copies of which numbers 1 to 5 will contain two original signed etchings and will be bound in vellum; numbers 6 to 50 will contain one signed etching and be bound in leather; the remaining 950 copies will be bound in buckram. The Fabergé enamel cigarette case carries inside it an inscription in Russian dated October 29, 1886. The Dent glass goblet is engraved "Christmas 1981". The limited edition train set comes complete with working lights, driver, track, controller, station staff and passengers. The really exquisite and unique baby's dress and bonnet is hand sewn from antique lace and pure silk—one would sit the infant in it for a family album photograph and then put the garment carefully away for posterity. The limited edition doll with porcelain head and hands by Royal Doulton was created



Top right: Hand-made sewing box filled with bath preparations by Bronnley, £55 from Peter Jones; Father Christmas with pot pourri body and teazle head, £4.95 from Taylor of London. Hungary Water by Crabtree & Evelyn, £4.95 from Liberty's; *Woodland Plants* by Heather and Robin Tanner, limited edition, bound in buckram with silk head bands and gilt top edge, copies numbered by the artist, £30 from Robin Garton; Mason's Ironstone soap dish, £3.45, with Crabtree & Evelyn's new Mille Fleurs soap, £2.85 for a box of three, from Liberty's; set of six coasters, about 99p from Heal's; perpetual calendar, laminated, for use with felt tip pen, one of four designs, £3.99 from General Trading Company.



Right: LGB centenary train set, limited edition, £99.95 from Hamley's; Vera, a Kate Greenaway portrait doll by Royal Doulton/Nisbet, limited edition of 5,000, £41.95 from Selfridge's; Punch and Judy box by Maggie Wareham, £220 from Charles de Temple; wooden hand-painted Three Wise Men, £34.80 from The Danish House; three-handed circular cribbage board and box of six pegs by Tim Deans, £220 from Charles de Temple; set of 72 Cumberland Derwent artist's pencils, £17.25 from George Rowney; pottery cat money box, £5.25 from Cucina; Duplo building set, £17.10 from Hamley's; tapestry kit, £18.95, and oil painting set, £14.95, both from the Royal Academy.



Silver flashed 24 carat gold bowl, £100 from Richard Anderson; Christmas 1981 crystal engraved goblet, £19.95 from Dent Glass; Galanos perfume in sculpted crystal bottle, £30 for $\frac{1}{4}$ oz from Selfridge's; baby's dress and bonnet in silk and antique lace, £650 from The White House; Charles de Temple's yellow and white gold, diamond and sapphire pin/pendant, £4,250, porcelain box by Chris Avis, £17, both from Charles de Temple; Fabergé enamel cigarette case, £1,450, from Asprey's.

by modeller Eric Griffiths; this one, called Vera, is one of five based on portraits by Kate Greenaway. The Punch and Judy box is a unique toy for adults by Maggie Wareham. The three-handed cribbage board by Tim Deans is in veneered maple and comes with a round box of ivory and ebony pegs. Chris Avis's subtle and delicate porcelain box has a silk background to the china tendrils on the lid. And Charles de Tem-

ple's 18 carat yellow and white gold pin/pendant, set with diamonds and sapphires, is a dramatic and original piece of jewelry.

Other collector's items fall broadly into the category of ephemera, whether by reason of their inherent fragility or because they are objects likely to be used to destruction—the Duplo building set by Lego, designed for nursery use by three-year-olds and upwards, is an example. Then there are the smug-looking cat money box, in pottery; the perpetual calendar designed by the Wiltshire Studio and Butterfly Sanctuary; a jolly set of cocktail coasters in neo-Art Deco style by Dodo Designs; a Father Christmas whose body is a bag of pot pourri and whose head is a teazle; two toilet preparations collectable by reason of their packaging—a bottle of Hungary Water in a green glass bottle inside a most attractive cardboard drum, and a superb new fragrance, Galanos, by the American couturier, con-

tained in a sculpted crystal flagon of unusual swirling form. This last is at present obtainable only from Selfridge's.


Then there are a few things which make acceptable consumer gifts but which leave the recipient with something to remember the giver by when the consumable part has gone: the sewing-box full of Bronnley bath products, for example, or the little soap dish from Crabtree and Evelyn. And the hand-crafted Three Wise Men from The Danish Shop, to be in attendance for many Christmases to come.

Finally there are three presents from which collector's pieces can be made. First, a full set of 72 artist's coloured pencils by Cumberland Derwent. From the Royal Academy comes a starter set of ten oil paints and two brushes, selected by artist Carel Weight; this is a bargain, all of £4 cheaper than the set could be bought elsewhere; and from the same source there is a tapestry kit by Glorafilia with a design adapted from

one of the robes in the Great Japan Exhibition, to be executed in wools and gold thread needlepoint in an interesting variety of stitches.

Addresses:

Richard Anderson, Broadgate, Sutton-St-Edmund, Spalding, Lincs. Asprey, 166 New Bond St, W1. Cucina, 8 Englands Lane, NW3. The Danish House, 16 Sloane St, SW1. Dent Glass, Crossfield Mill, Kirkby Stephen, Cumbria. Charles de Temple, 52 Jermyn St, SW1. Robin Garton, 9 Lancashire Court, New Bond St, W1. General Trading Company, 144 Sloane St, SW1. Hamley's, 188-196 Regent St, W1. Heal's, 196 Tottenham Court Rd, W1. Peter Jones, Sloane Square, SW1. Liberty's, Regent St, W1. George Rowney, 12 Percy St, W1. Royal Academy, Burlington House, Piccadilly, W1. Selfridge's, Oxford St, W1. Taylor of London, 166 Sloane St, SW1. The White House, 51 New Bond St, W1.



J&B. It whispers.

RARE

BLENDED SCOTCH WHISKY
100% SCOTCH WHISKIES

BLENDED AND BOTTLED IN SCOTLAND BY

JUSTERINI & BROOKS LTD

St. James's Street, London, England

WINE MERCHANTS TO THEIR LATE MAJESTIES

KING GEORGE IV
KING WILLIAM IV
QUEEN VICTORIA

KING GEORGE III

KING EDWARD VII
KING GEORGE V
KING GEORGE VI

AND TO HIS LATE ROYAL HIGHNESS
THE PRINCE OF WALES (1921-1936)

New York—the forgotten state



by Des Wilson

There were two possible titles for my account of travel in New York state. I chose "the forgotten state" because I could not resist the irony that this relatively self-effacing state contains within it the headquarters of the American advertising industry on New York's Madison Avenue, and yet has been so obscured from our vision by the skyscrapers of the island of Manhattan, and so shaded by the bright lights of the world's most dynamic and daunting city, that few travellers to the United States consider it for a holiday.

I offer a future writer the alternative title, "a state for all seasons". Other states have beaches to cool the hot summers, or mountains for winter sports, or magnificent blossoms in the spring, or superb autumn colours, and others have lakes and forests and wildlife, peaceful white-washed hamlets and bustling cities. But few have it all, and fewer have the scenic fire-power to match Manhattan at one end and Lake Placid at the other, with the Adirondacks, the Catskills, the Finger Lakes and the Hudson Valley in between.

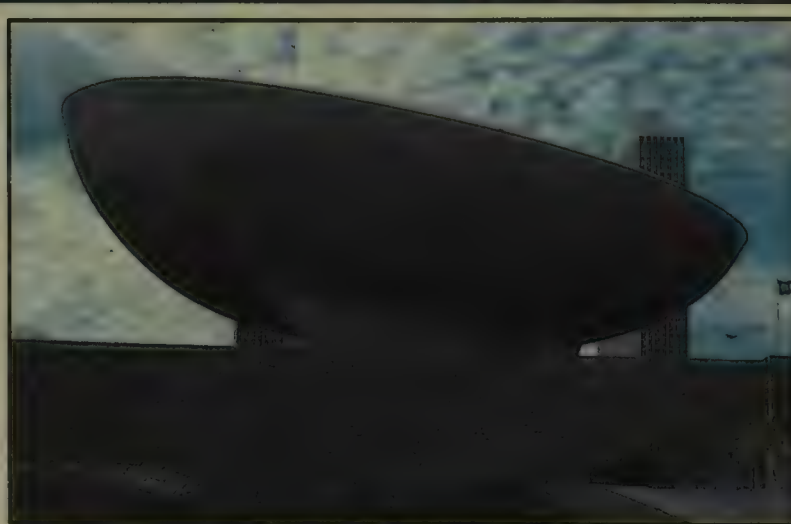
It has become a habit of mine to spend a week in New York in late January or early February, but this year I was persuaded to abandon Manhattan for a trip to Lake Placid where the last Winter Olympics were held. To reach it without a seven-hour car journey, a relatively hazardous undertaking in winter, I took the train to Albany, the state capital, and from there a small plane to the tiny Saranac Lake Airport. "Gateway to the Winter Olympics" the sign said and a tight fit it must have been; from

the air the airport is indistinguishable from any of the fields and lakes around it, yet thousands of people flew in there every day.

Lake Placid is, I am told, a busy and carefree holiday resort in the summer. In the winter it is reduced to roughly 2,500 locals and the occasional visitor. The winter sports enthusiasts, those who ski and luge and bobsleigh, can hardly believe their good fortune, for not only do they find themselves with Olympic-standard facilities but also with no queues. The bars and restaurants are half empty, but that means only that local hospitality is concentrated fully on those who *have* come. In Lake Placid they live for the experience of hosting the Winter Olympics, have done so in 1932 and 1980, and are already planning the next one. The visitor is a reminder of great days and a possible herald of more of the same.

I went to see Whiteface Mountain where the Olympic downhill racing took place. Whiteface is about 8 miles from Lake Placid and I decided to walk back. It was an inspired decision. I strolled the whole way beside a raging river, huge blocks of ice breaking away from its banks with a resounding crack and floating down a valley of snow-covered trees. It was cold and clear and bright and very quiet.

Near the end of the walk you can look across and see the giant ski-lifts built for the 1980 Games, and only a few yards from them the farm of John Brown, he whose "body lies a mould"-ring in the grave". In the heart of Lake Placid city is a beautiful lake, mirroring the surrounding town in the warmer months and making a spectacular ice-rink in the winter. It is Mirror Lake.



Top left, the Manhattan skyline, dominated by the Empire State building; top right, Whiteface Mountain, Lake Placid; above, the centre for the performing arts in Albany, the state capital.

Lake Placid is some miles away.

On the way back from Lake Placid I stopped to have a look at the state capital, Albany. Another good idea, if only to see the "Egg", the extraordinary performing arts centre at the centre of a futuristic complex of skyscrapers called the Rockefeller Empire State Plaza. Even those who shy away from museums would find the New York State Museum at Albany fascinating. It is imaginatively designed in an open plan and tells the inspiring story of the state and the growth of the city of New York.

Skiing companions wanted to try a resort nearer Manhattan so we stopped on the way back at Hunter Mountain, about two hours' drive from the city. There they make their own snow when

the weather is unobliging. Unlike Lake Placid it was alive with skiers. There are slopes for participants of all grades and, as I watched them progressing gracefully down the more difficult slopes or crashing awkwardly down the easy ones, and looked at the wind-burned faces and listened to the talk and laughter in the bars, I began to understand why people get caught up in this sport. It was time to leave before I got into the leg-breaking business myself.

New York state had got to me, however, and I chose it for an autumn holiday, beginning with one of those weekends in Manhattan on the memory of which you can survive a year of soakings in bus queues and toil behind a desk. First stop the Regency Hotel—expensive but ideally positioned on Park Avenue, comfortable, discreet and human, unlike some of the more cavernous modern hotels. On Saturday there was breakfast at a place round the corner—*fresh orange juice*, ➡



COURVOISIER
VSOP Fine Champagne Cognac
'The Cognac of Napoleon'

TRAVEL

scrambled eggs and crispy bacon, and the coffee you come to take for granted at any corner coffee shop in New York and can never find in England. Then a walk up Fifth Avenue, a rest on the steps of the beautiful New York Library, and my usual pilgrimage to the Rockefeller Plaza. From there it is a mere 70 and more floors to the top of the RCA Building and that unforgettable spectacle of Manhattan at your feet. Acquaintance was renewed with the Empire State Building, the Chrysler Building, the twin towers of the World Trade Centre, Central Park and the rest and then my eyes turned downwards to the yellow umbrellas of the open-air bar in the Plaza below, due to be replaced the following weekend by the famous ice-rink for skating in the winter months. That bar serves a Planter's Punch as powerful as Ali's right hand, and revived by one (or two) I was off on the subway to Greenwich Village for a Saturday afternoon browse in the shops, to watch the open-air chess in Washington Square, and to sip Sangria or splitters at pavement cafés. All this and dinner at a big, barn-like restaurant in the Village, followed by a drink at Jimmy Day's, and it was hard to believe there could have been a better day.

But there could—a sunny Sunday in autumn, a walk amid the squirrels and joggers and riders of Central Park, brunch on Columbus Avenue where there was a neighbourhood street fair in full swing, and off to Shea Stadium to see the New York Jets play—and win. Finally dinner with friends at Maxwell's Plum. Heaven.

TWA and Hertz combine on a fly-drive holiday to New York state and, while in the winter train and plane make sense, you really do need a car for the rest of the year, if only because one of the delights of touring the state is turning off highways into small towns where the houses are painted white or pale yellow, where nobody has a fence round their home and doors are often left open at night, where even the churches are made of wood, where the post office always has a Stars and Stripes outside, and where the people are so old-fashioned and conservative that one local newspaper is called *The Republican*. This is small-town, Main Street USA, and in every one there is at least one small bar where you can stop for a beer or a screwdriver or a Bloody Mary and chicken pieces and chips, and listen to country music, and chat with friendly barmen, all for a few dollars.

Within sight of the Catskill Mountains, ablaze with autumn colour, is as charming and comforting a town as even this state can name. Rhinebeck, in Dutchess County, is the centre of a farming community where pumpkins are grown for Halloween, turkeys are bred for Christmas and apples are grown for all the year round—and where there is the oldest inn in the USA, the Beekman Arms, with warm rooms, superb food, and a bar that stays open until the last traveller falls. Not far away I visited the

birthplace and lifelong home of Franklin D. Roosevelt. The fields are still farmed and the house has been preserved as it was lived in.

From Dutchess County I went to Saratoga Springs, where old buildings preserve quiet dignity but a young university keeps the streets alive day and night. The green pastures around the city contain some of the world's most exclusive horse-breeding farms, the Saratoga Race Track has been the scene of thoroughbred racing for over 120 years, and the British visitor can drive out to the beautiful national park, where in 1777 General Burgoyne lost a crucial battle during the War of Independence. There are natural water springs and there is an old and superbly preserved casino (though gambling is illegal), and at the impressive Gideon Putnam Hotel I went out in the early morning and played a round of golf on the dew-covered course that begins at its front door. I could have spent a happy week or two at Saratoga Springs, but it was time to move on to the heart of the state known as Central Leatherstocking, and to Cooperstown, named after James Fenimore Cooper and situated on the beautiful Otsego lake. In the centre of the town is Doubleday Field, where the first baseball game is said to have been played and nearby is the Baseball Hall of Fame; like the New York State Museum it has been brilliantly designed to tell the story of the national game in a way that absorbs even those who do not know the sport.

And so on to the Finger Lakes, so named because they spread out from one base line like six fingers of a giant, watery hand. This is an area for boating, fishing and swimming, looking at waterfalls and drinking wine. New York wines are developing a fair reputation and you can call in at the vineyards and be taken on tours culminating in generous tastings. Indeed the one I visited was so generous that a lengthy drive in the afternoon would have been dangerous. In the circumstances it seemed best to have lunch and then visit the Curtiss Museum in Hammondsport, much of it devoted to local flying pioneers.

Incidentally, American museums, especially those in the small towns, never disappoint and are sometimes an exceptional experience, as was the Musical Museum at Deansboro. It has a remarkable collection of antique nickelodeons, music boxes, grind organs, pianos and other instruments spread over 15 rooms of a sprawling building, and you are allowed to play them all.

The Musical Museum was a marvelous surprise, but then that is the attraction of New York state—it is full of surprises. It is beautiful and welcoming, but you simply cannot pack into one holiday all you want to do there. And you really feel as if you have been to America. I recommend it.

New York State, Division of Tourism, Information Office, 35 Piccadilly, London W1 (tel: 01 734 7282).

City of Art, City of Culture PALERMO

Artistic treasures and cultural wealth — the key to the city of Palermo. Bathed in Sicilian sunshine for the winter months, Palermo has a character that is unique to Sicily. Discover traces of history around every corner — and then enjoy the Palermo that is now — the beaches, the unspoiled beauty, the brilliant blue sea.

And it's a good base for visiting the rest of Sicily — transport services are excellent.

For inclusive tours to Palermo by Alitalia — see your Travel Agent. For general information contact the Italian State Tourist Office, 201 Regent Street, London W1R 8AY. Tel: 01-439 2311.



PALERMO- the CIT way!

There is no better way than the expert way — and that means CIT for Palermo, Sicily and the whole of Italy. Choose right — choose CIT. Get the CIT brochure from your Travel Agent or phone 01-680 3100 (24 hrs).



256 High Street,
Croydon CR9 1LL

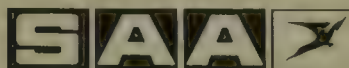
ATOL 285 BCD

SOUTH AFRICA: the big holiday country

For colour brochures on inclusive tours to South Africa, see your IATA travel agent, or post this coupon to: SAA, 251-9 Regent Street, London W1R 7AD

Name

Address:



SOUTH AFRICAN AIRWAYS

We offer you the Lion's Share.



ILN/1

A plan for Battersea

by Stephen Games

The future of Battersea power station is unsure. The author hopes it will be saved from demolition and describes in detail a scheme, commissioned by SAVE, to convert this familiar landmark.

Battersea power station, the building that used to be known as London's Cathedral of Power, is a dusty ruin today. Its owners, the Central Electricity Generating Board, are baffled about what to do with it. At one time demolition seemed the only answer, but pressure from conservationists led the Secretary of State for the Environment, Michael Heseltine, to intervene and list it as a Grade II building in October, 1980.

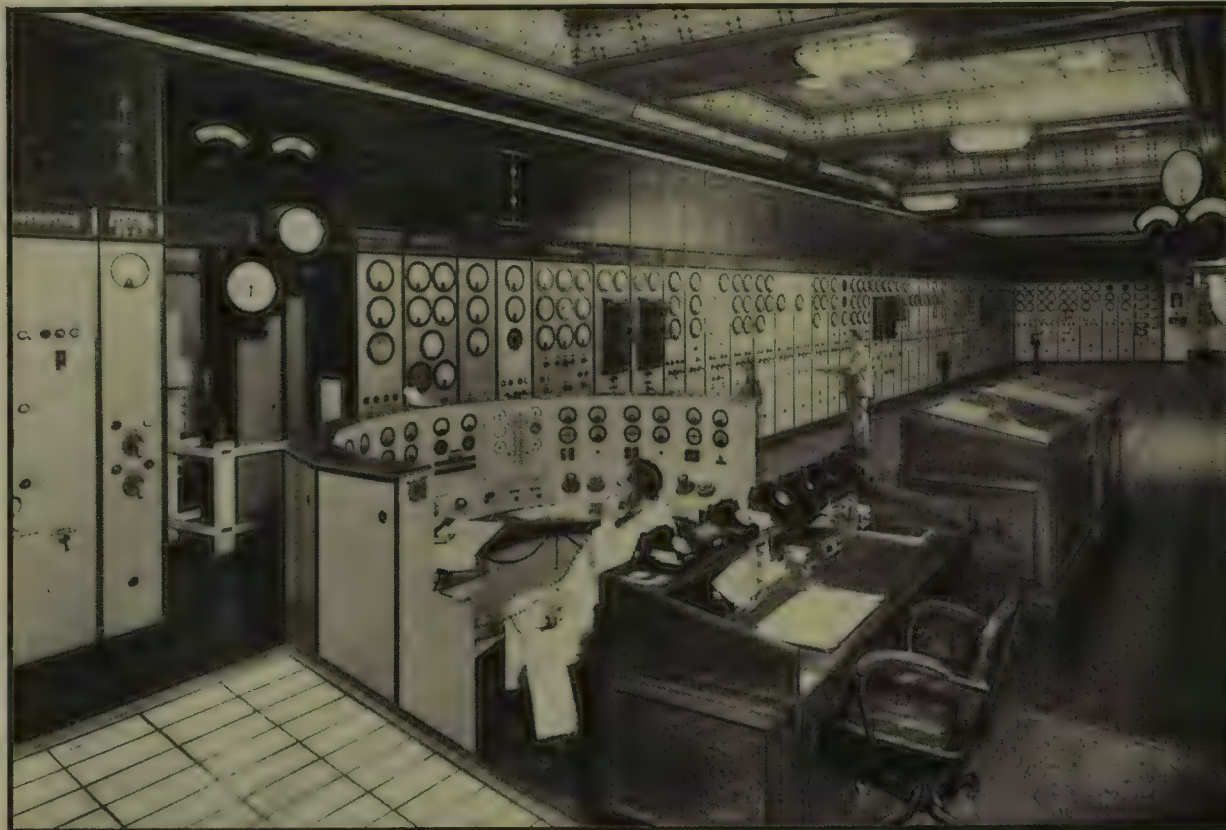
Battersea consists of two power stations side by side. Station A, started in 1929 and finished in 1935, has just a pair of chimneys at either end of a long boiler-house. It stood alone until Station B, begun in 1945 and completed 10 years later, turned it into the familiar four-chimneyed pile we know today.

It is still a much-loved landmark. Seen from the train as it slows down towards Victoria, or from the Thames and the Embankment, or across the trees in Battersea Park, that strange silhouette, like an upside-down billiards table, dominates the skyline.

Battersea has a reputation which few other modern buildings, let alone modern industrial buildings, can share. From the start, it was as much a monument to the heroic days of steam and power as *Bluebird*, the P&O liners and the LNER locomotives. In a 1939 poll a group of celebrities voted it their second favourite modern building (the Peter Jones store came first) and Rebecca West and Charles Laughton placed it at the top of their list.

What made Battersea special was not just its size or that it was one of the first buildings in the modern style, but its sheer presence. It was the first industrial building that was not hidden discreetly out of sight or disguised as a medieval castle, as the Victorians tended to treat their more "difficult" buildings.

Yet, for all its modernity, Sir Giles Gilbert Scott, who designed it, was well versed in the architecture of the past. His grandfather was the prolific Sir George Gilbert Scott, architect of London's great Gothic château, St Pancras station. Scott himself is thought of primarily as a church architect, having built chapels at Chester Cathedral, Downside Abbey, Ampleforth and Charterhouse in the 1920s. His reputation still rests on his first, and longest, commission—Liverpool Cathedral, Britain's last Gothic cathedral for which he submitted the winning entry in 1904 at the age of 23 and which was finished only in 1978, long after his death. Even the influential writer Charles Reilly, looking at Battersea in the 1930s, wondered whether it might not be a cathedral as well and if the plume of smoke coming from its chimneys might not be incense.



Battersea A control room stopped being operational in 1975 when power station A was closed down. In SAVE's scheme the loading quay, seen right in front of the floodlit power station, would be turned into a floating restaurant and river station for boats.

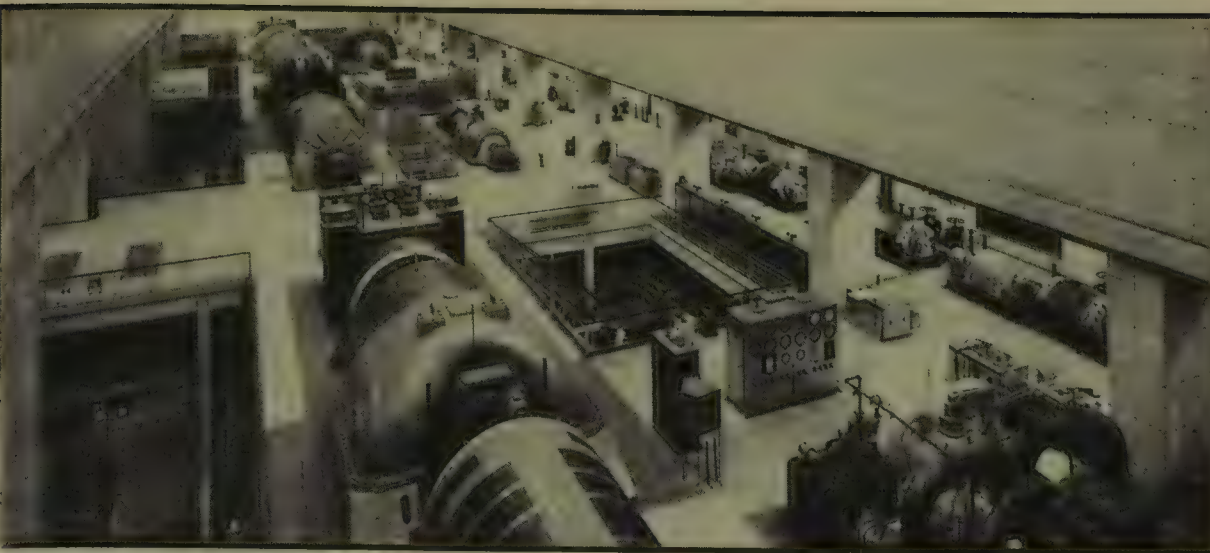
Scott knew how to create a monument when the opportunity arose and, like a number of his contemporaries, he was discovering that brick gave a completely new quality if used in a massive way. So it was particularly appealing to him to build a vast, apparently windowless structure of plain brick elevations.

At each corner was a huge tower, like an American skyscraper of the period, with deeply incised flutings—achieved only by some remarkably complicated brickwork—and surmounted by chimneys built in reinforced concrete but tapering towards their tops and fluted to look like classical columns.

Scott's design for Station A was easily copied by the Board when they came to build Station B after the war. What threw them was the period interior. This had been designed by J. Theo Halliday and its jazz-age styling is still as good as any in the best hotels and cinemas of the time.

Halliday meant to convey the sensation of power and industry right from the main entrance. Hefty bronze doors carry Art Deco bas reliefs of angular muscle-men tearing through skyscrapers and the sun's rays—though the whole is





Example of Halliday's Art Deco style. Top, B turbine hall still functions because of a contract to supply the waste hot water to flats in Dolphin Square, left.

topped, strangely, with a pineapple. Inside, the walls and floor are lined with multi-coloured marble inlay while the lift shaft and gates are divided into thin rectangular panels of glass and bronze.

Corridors and offices are as plain as prisons until you get to the control room on the top floor, Battersea's showpiece. This amazing room, like a large signal-box, is a cross between a West End store, a bank manager's office and a scene from *Metropolis* or *Modern Times*. It was surveyed when it was in use by the controller, an awesome figure in white overalls who sat at a semi-circular bank of knobs and dials in the centre of the long hall.

Around him figures in boiler suits would check readings on panels marked "Bus Coupler" or "Standby Exciter" or balance voltages on the massive synchroscope. Overhead the coffered ceiling was divided into a tartan pattern of glass and copper beading, allowing daylight and artificial light to filter through from above.

Down one side of the room bay windows gave staff dizzying views over the turbine hall, 35 feet below, with its decorative cast-iron balustrades and biscuit-coloured tiles. The end bays opened onto little balconies where the controller's assistants could bellow instructions through the deafening roar.

London's most famous power station was part of the first national grid, completed in 1934. Since then demand for electricity has rocketed and more

advanced stations, such as Drax in Yorkshire, have had to be built on huge 400-acre sites available only in the countryside. Battersea, on 15 acres, had never run at more than 28 per cent efficiency, and was always expensive to keep going.

Six years ago all the boilers and turbines in Station A were sold for scrap, leaving behind the massive concrete foundations on which they used to rest, looking like abandoned wartime bunkers. Station B has continued to run, but only because of a contract to supply waste hot water from the turbines to flats in Pimlico's Dolphin Square on the other side of the river.

Ever since Battersea stopped being used at full capacity about 12 years ago its future has been in doubt. At one time the CEBG was saying that acidic gases from the gas-washing plant installed in the chimneys of Station A had caused such serious rotting of the lower brickwork that demolition looked quite inevitable.

A survey was to be carried out on the 80-foot-long cracks, and a repair bill of up to £1 million was expected, but since the Minister's listing neither the survey nor any other positive action has been taken by the CEBG. Public interest, however, has been so great that independent figures have proposed schemes of their own for the use of the building.

The most promising so far is by a Covent Garden architect, Martin

Richardson, who was commissioned by the conservation group SAVE Britain's Heritage to show property companies, merchant banks and the GLC that Battersea can live again. He believes that brickwork problems pose no threat to the steel skeleton and that the shell and its chimneys can be turned into a leisure centre of vast proportions.

The boiler rooms are large enough to accommodate 1,350 car parking spaces on the lower two floors. One floor up, Richardson visualizes a 200-foot-long ice skating rink with seating for 1,200. Waste heat from the cooling system would help to heat a 500-foot sports arena another two floors above. This would be used for indoor athletics, tennis and boxing with seating for 8,000 to 11,500 depending on the sport, or for conferences and concerts.

Of the smaller turbine halls on either side, one would contain three multipurpose sports halls, placed end to end, plus 20 squash courts in a row and archery and shooting ranges. The second hall, with its overhead gantries and cranes built to manoeuvre heavy pieces of machinery into place, would be ideal as a museum of industrial archaeology.

The area between the power station and the river, now used as a coal dump, would become a tree-lined boulevard continuing the riverside walk from Battersea Park, with a glass-topped swimming pool and a waterfront development of shops and offices recalling the Doge's Palace in Venice. The old load-

ing quay would become a floating restaurant and river station for boats, railway arches would turn into craft workshops and hundreds of new residents would be housed in mansion flats built on redundant railway land along Queenstown Road.

To make its proposals as attractive as possible, SAVE has commissioned a photographic record of Battersea by Randolph Langenbach. Meanwhile, the artist Ben Johnson, who paints giant blow-ups of minutely observed architectural details, has also been photographing the power station for a short book being compiled by a Kentish Town architect, Derek Plummer.

Other architects have their own ideas. Cedric Price, who teaches at the influential Architectural Association in London and practises architecture in Harley Street, suggests that Battersea should be left to crumble. The English, he says, love ruins.

Donald Forrest, an architect in Charlotte Street, disagrees. He argues that Battersea was always meant to be a great power station and so it should remain. Forrest specializes in energy and last November won a prize in a European energy competition for a scheme based on Battersea.

According to him the technology now exists to build highly efficient coal-powered turbines unlike those on which Battersea used to run. Station B still serves an estimated 3,000 homes with waste heat. If it were running efficiently 12,000 homes could be served. With solar collectors on the roofs of the flats and other new techniques, the total could be as high as 24,000, he claims.

SAVE also believes that Battersea could go on providing district heating for Dolphin Square and Churchill Gardens—if Battersea does not, someone will have to—and that new boilers could be located deep inside the building, making use of an existing chimney.

Wandsworth Council has recently agreed to "change of use" for SAVE's scheme, subject to approval by the GLC, but local planners still insist that the area is restricted to light industrial development only. Meanwhile the CEBG remains tight-lipped. It shows no signs of changing its policy in favour of small local power stations to top up the national grid, and remains committed instead to the building of 10 nuclear power stations in the next decade, which Donald Forrest warns will permanently change our coastal waters' ecology.

Battersea, at least, will continue to run until 1983 when its district heating contract expires. After that it is certain to close, and with it many other small power stations such as Croydon B, by Robert Atkinson, and Scott's other station at Bankside, just down the river past Waterloo, which like Fulham, Kingston and Blackwall Point, closed on October 1. A lot of people like these buildings even more than Battersea. But without any interest from the CEBG, or flexibility from Wandsworth planners, or investment from private funds, it looks as if a section of our architectural history will be wiped out.

Excavations at Ostrakine, Part II

by Eliezer D. Oren and Martha A. Morrison

The authors examine the conflict between Christianity and paganism in Ostrakine and describe the finds excavated from the city's cemetery.

Some years ago the antiquities markets in Tel-Aviv and Jerusalem received a number of tombstones, the provenance of which was unknown. In light of the recent explorations at Ostrakine, it is highly likely that these came from the large cemetery there. The site 2 kilometres south-west of the city yielded cist graves built with stone slabs and marked by inscribed tombstones.

The upper portions of the tombstones are carved roughly in the shape of a human head and facial features are emphasized with red paint. Carved crosses and one or more phonetically spelled Greek epitaphs such as "He was of good spirit" or "No one is immortal" adorn the lower portions of the tombstones. The use of up to four epitaphs on the same tombstone is a rather ostentatious display of piety. In addition, the spelling of the epitaphs suggests that the stone-carvers were not familiar with Greek grammar.

Interestingly, at the beginning of the fifth century the Church Father Jerome in his commentary on Isaiah 19, xviii mentions that at Ostrakine, as at a few other towns in North Sinai, the local dialect was Syriac, namely Aramaic, and not Greek. The distribution of personal names in the area supports this remark. Although members of the upper classes and the clergy often had Biblical and western names, those of the lower classes bore Aramaic and Nabatean names. It should be noted, however, that some natives were appointed to high ecclesiastical positions in the desert towns. For instance, one of the bishops attending the Ephesus Council in 431 was named Abdallah and a representative at Chalcedon in 451-2 was Aretas, whose name is Nabatean.

The tombstones reveal how closely related early Christian artistic productions were to those of the Late Roman period. Though provincial and crude, they echo the well-known traditions of Roman funerary portraiture. These traditions were borrowed and even translated into other media throughout the Roman world, particularly in Egypt. Their survival in the cemetery at Ostrakine bespeaks precisely the sort of practices that would lead to the iconoclastic upheavals in the Christian world. The church, in sharp contrast to the cemetery, is devoid of human figures and is decorated with aniconic symbols. Moreover, there are no inscriptions.

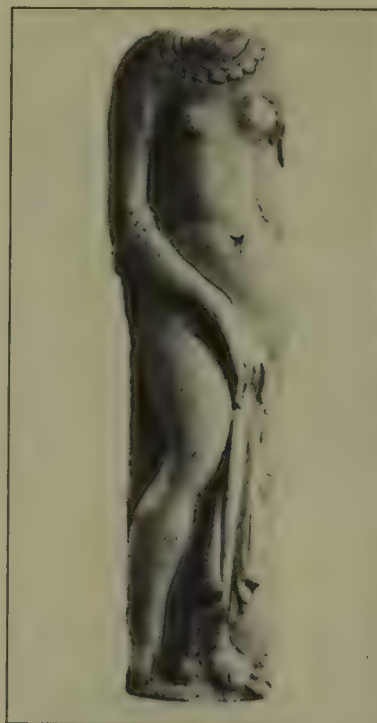
Ostrakine appears to have been an important Christian centre. From the

records of ecumenical councils and regional synods held from the fourth to the sixth centuries it is known as the seat of a bishop, as were other sites along the North Sinai highway, for example Bitylon, Aphteon, Rapha, Rhinocorura, Gerra and Pelusium. Moreover with three churches, one of them a large basilica, and a fortified monastery it is reminiscent of the communities that developed with surprising rapidity in the early Christian centuries.

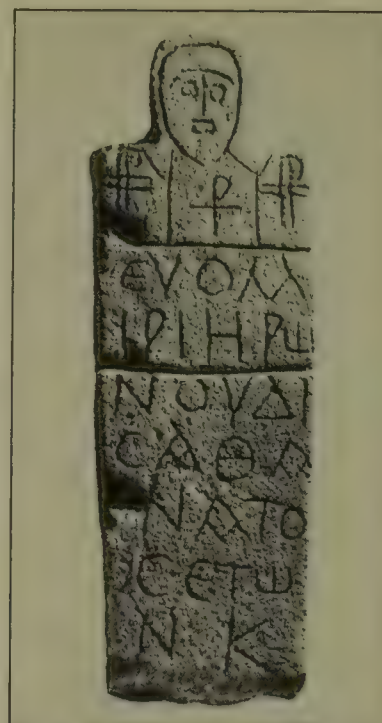
During this time the Christian imperial family actively sought to suppress and eradicate paganism throughout the Empire. Pagan temples at Gaza and Rapha were destroyed and churches which often became the centres of monastic communities were built in their place. However, the vigour of the monastic movement was matched by the tenacity of paganism. As late as the end of the fourth century AD such sites as Gaza, Rapha, Elusa and others in the Negev and Sinai had important temples and cults for Dionysos, Apollo, Artemis and other deities. The conflict between paganism and monasticism is well illustrated by the fact that Egyptian monks, fleeing the persecutions of the Eastern Emperor Valens in 376, found shelter in monastic communities in the Sinai and Palestine. There they joined monks recruited from the native populations by such missionaries as St Hilarion, who worked among the pagan populations around Gaza. The success of his efforts in this region alone is attested by the report that some 1,000 monks gathered at Gaza from neighbouring areas when the great church of St Porphyrius was dedicated on Easter Sunday, 407 (Marus Ciaconus, *Vita Porphyrii*, 92).

The interaction between such monastic centres as Ostrakine and surrounding areas played an important role in the spread of Christianity in the Sinai. Initially, the nomadic tribes of the desert, called Saracens in the early sources, were often a threat to the monastic communities. However, as early as the fourth century AD the Saracens "shared in the faith of Christ by intercourse with the priests and monks who dwelt near them and practised philosophy in the neighbouring deserts" (Sozonomos, *Hist Eccles* VI, 38). Thus tribes were converted to Christianity and baptized about this period.

Not only the nomadic tribes but, more important, villages, towns and cities were converted to Christianity.



Carved Aphrodite from the Roman city.



Inscribed tombstone from the cemetery.

Jerome, in his *Vita Hilarionis*, reports on St Hilarion's visit to the desert of Cades to visit one of his disciples:

"With a great company of monks he reached Elusa, as it happened on the day when the annual festival had brought all the people together to the temple of Venus. . . The very town, too, is to a great extent semi-barbarous, owing to its situation. When therefore it was heard that a Saint Hilarion was passing through . . . they went to meet him in crowds with their wives and children, bending their heads and crying in Syriac tongue *Barech*, that is 'Bless'. He received them with courtesy and humility, and prayed that they might worship God rather than stones. At the same time, weeping copiously, he looked up to heaven and promised that if they would believe in Christ he would visit them often. By the marvellous grace of God, they did not suffer him to depart before he had drawn the outline of a church, and their priest with his garland upon his head had been signed with the sign of Christ." (*Vita Hilarionis*, 25.)

Such conversions doubtless were repeated often, and Ostrakine may well have been a site like Elusa. The sculptural remains and the lovely Aphrodite figurine of the Roman levels reflects the earlier pagan nature of the site. The epigraphic evidence suggests that Syriac, rather than Greek, was the language of the area. Finally, the wealth of Christian remains clearly indicates the strength with which the new religion took hold. Thus Ostrakine illustrates the patterns followed by so many other important centres during this period.

In the course of the spread of Christianity in the Sinai pilgrimage centres developed around particularly sacred sites that were tended by monastic communities. Among these, St Catherine's of the Sinai is perhaps the most famous. Pilgrims travelled from many parts of the eastern Christian

world to these centres. Housed in the *xenodachia* of the monasteries and interacting with both the monks and each other the pilgrims joined the ranks of those who had helped to make the Sinai one of the most active regions of international communication in the ancient world.

Christian Ostrakine represents one of many phases in the history of the Sinai and one that is bracketed by two periods during which vastly different cultures met. In the first, Christianity spread along the commercial highways from the neighbouring areas of Egypt and Judaea and took root in the Sinai by the fifth century. As the new religion moved through this area, it encountered the pagan populations of the Late Roman period and absorbed them. Non-Greek-speaking "new Christians", the people of Ostrakine strove to reproduce the art and architecture of important Christian centres in order to serve their new religion. The remains of their accomplishments, however provincial when compared with the glorious basilical cathedrals of Jerusalem, Alexandria and Rome, testify to both the seriousness of their purpose and the intensity of their efforts. However, the deeply rooted traditions of the area lingered, albeit in different guise.

In the second, the beginning of the Islamic period, the church was already an integral part of the community. The passage of Islamic forces through the area did not immediately discourage Ostrakine's Christian populace. Instead, they may have viewed the church as their place of refuge during those disrupted times, as was so common elsewhere in the Christian world. In this transition period Christianity and Islam co-existed for decades. However, the destruction of the churches signalled the end of the Christian period and ushered in yet another chapter in the rich and varied history of the Sinai.

Driving defensively

by Stuart Marshall

Passive safety is how the motor industry describes the qualities that make a car safe to have a smash in. Front and rear ends that crush in a controlled manner, absorbing energy; jointed steering columns that will not spear a belted-in driver through the chest in a frontal impact are among the means employed. Active safety, on the other hand, involves designing and equipping the car so that it gives the driver a chance to steer or brake his way out of a hazardous situation and avoid an accident.

All of which is fine as far as it goes. But why not avoid getting into a hazardous situation at all? Prevention has always been better than cure; and the way to avoid the hazards that may, and often do, turn into accidents is to drive defensively. The term is American. The idea was evolved in the USA but its application is universal.

Defensive driving involves making a simple assumption—that every other vehicle on the road may well be in the hands of a homicidal maniac. Or, as the British Safety Council puts it, "Defensive driving equips a person to spot hazardous situations... and prevent accidents in spite of other people's errors and adverse road conditions."

Mechanical failures and genuinely unforeseeable incidents ("the car sort of went into a skid, officer...") account for a very small proportion of road accidents: unquestionably, the most dangerous component of any vehicle is the driver. From which it follows that accidents for the most part do not happen; they are caused. Inattention, carelessness, impatience and sheer bloody mindedness are high on the list of accident causes. Instruction in defensive driving seeks to eliminate them.

At the moment the British Safety Council (Chancellor's Road, London W6 9RS) is concentrating on persuading industry to send personnel who drive cars and lorries on its defensive driving courses. There are over three million commercially owned vehicles on our roads and the cost of the accidents they


are involved in is truly colossal.

Defensive driving training's effect on accident rates has been proven in the USA. A city council put 550 of its drivers through a course in 18 months and saw accidents drop by 75 per cent.

Good work in raising standards of driving skill and behaviour has also been done in Britain for the last quarter century by the Institute of Advanced Motorists. Far from being the elitist body that its title might suggest, the IAM is concerned with making the roads safer by encouraging drivers to be more aware and more considerate. The driver who is skilled at controlling his car but exhibitionist and aggressive in style stands no chance of passing the IAM's test. The benefits of becoming an IAM member include lower insurance premiums from some companies.

Though recognizing the value of raising driving standards, the Government feels unable to do anything about it at present. In Canada, BP Oil has set an example I would like to see followed in Britain. It is running defensive driving and skid control courses. A few months ago I tried the skid control course.

The practical test was in a big Chrysler. On a chemically treated and exceedingly slippery track it was surprisingly controllable in a lane-change manoeuvre at a simulated speed of 70 mph. It was simulated by the instructor locking the back wheels at 35 mph on a surface with the anti-skid qualities of black ice. Research had proved that the steering inputs and reaction times were identical with those needed on a wet road at 70 mph and it meant the skid track need be only one-third of the size. Slow reaction or coarse steering—and especially trying to steer with the brakes on—would spin the car full circle in clouds of spray. But if you got it right, the big car steered easily between the markers.

An hour or two on the skid pan and some instruction in the classroom and on the road in defensive driving would do more for most of us than any amount of road safety propaganda in the media. Would any petrol company like to follow BP Canada's example? 



Skid control is part of the defensive driving course run by BP Oil in Canada.

Subject to availability

Royal Wedding

29th July 1981

19. Silver paper knife with Wedgwood ceramic bust of Prince Charles (in presentation case) Length 216mm £80

20. Silver and enamel letter opener (in case) Length 178mm £40

Commemorative silverware marking this historic occasion

IN HALL MARKED SILVER OR 9CT GOLD, INCLUDING WEDGWOOD AND ENAMEL

1. Silver dish with Wedgwood ceramic bust of Lady Diana 102mm dia. £60

2. Silver dish with Wedgwood ceramic bust of Prince Charles 102mm dia. £60

3. Silver dish with Wedgwood ceramic bust of Prince of Wales feathers 102mm dia. £60

The Wedgwood centre motifs of dishes have a pale blue background with white relief.

4. Silver dish with specially struck medallion 76mm dia. £40

5. Silver pill box dia. 35mm. £40

6. Silver pill box dia. 45mm. £70

7. Small enamel pendant (blue) Depth 19mm Silver £65 9ct. gold £65 Cufflinks Silver £40 per pair 9ct. gold £170 per pair

8. Locker 28mm dia. Silver £25 9ct. gold £130

9. Silver wine label 57mm wide £15

10. Pendant on chain-depth 21mm Silver £7 9ct. gold £60

11. Silver enamel keyring 25mm dia. £16

12. Silver money clip £65

13. Silver and enamel commemorative thimble (in case) £20

14. Silver grinder H. 114mm £80

15. Rosewood & Silver grinder. H. 115mm £48

16. Silver enamel teaspoon £20

17. Pendant on chain Silver £10 9ct. gold £85

18. Silver caddy spoon with Prince of Wales feathers in fitted case Length 47mm £40

Our brochure will be sent on request

BRUFORD AND HEMING LTD

Silversmiths & Jewellers

28 CONDUIT STREET LONDON W1R 9TA TEL 01-629 4289 & 01-499 7644

Price includes postage, packing & insurance anywhere

HOW TO DOUBLE YOUR MONEY in just 6 years!

Now you can double your money in six years with a Lombard Deferred Income Deposit.

How it Works

With this scheme, you can choose a deposit period of 3, 4, 5 or 6 years. It is a fixed period deposit with the payment of income deferred until maturity.

The examples below show how your Deferred Income Deposit will grow.

Maturity Values After	3 Years	4 Years	5 Years	6 Years
£5,000 becomes	£7,000	£8,000	£9,000	£10,000
£7,000 becomes	£9,800	£11,200	£12,600	£14,000
£13,000 becomes	£18,200	£20,800	£23,400	£26,000

MINIMUM DEPOSIT £5,000

All added income is paid without deduction of tax

Anniversary Option

Our Anniversary Option gives you the opportunity to review the period of your deposit. You may wish to change to a shorter period of deposit of not less than 3 years or to a longer period of not more than 6 years — we only ask for three months notice prior to the anniversary date.

If you would like to know more about our Deferred Income Scheme, send off the coupon below for a free copy of our brochure without obligation.

**Lombard
North Central**
Deposit Accounts

Lombard North Central Limited,
Department 308,
17 Bruton St., London W1A 3DH
Telephone: 01-409 3434

Please send me details of your Deferred Income Scheme

Name: _____

Address: _____

A member of the National Westminster Bank Group whose capital and reserves exceed £1,800,000,000.

MONEY

Rewards of retirement

by John Gaselee

Growing old brings certain tax compensations: for instance, age allowance can be claimed if either husband or wife will be over 65 by April 5, 1982.

For a married couple the personal tax relief is increased to £2,895 and rises to £1,820 for a single person. There is, however, a restriction on these allowances where combined incomes exceed £5,900 of two-thirds of the excess income over that figure. For a single elderly person, therefore, with an income of £6,200, the allowance would be restricted to £1,820 less £200, giving a figure of £1,620. For a married couple with a combined income of £6,500, the age allowance would be £2,895 less £400, giving a figure of £2,495.

It can be useful, therefore, to invest funds in a way that does not increase income and so reduce the tax allowance. Index-linked savings certificates have much in their favour. They are guaranteed to rise in value in line with the increase in the Retail Price Index, without any tax liability.

One contract on the market has been designed specifically for elderly house-owners. As part of a package deal with an insurance company, a mortgage can be raised on a house and the capital thus made available can be used to buy an immediate annuity, so providing a guaranteed supplementary pension for life. Only part of the extra income made available in this way is taxable.

With this arrangement the interest that has to be paid to service the loan is often at a specially low rate, and the yield from the annuity is adjusted to take this into account. Provided you are over 65 (and generally you should be rather older than that for this scheme to be worth while) and the loan does not exceed £25,000, full relief of tax can be claimed on the interest paid to service the loan. For anyone with a relatively low income an option mortgage can be taken. Here a lower rate of interest is payable and no tax relief can be claimed in respect of the interest.

If the loan method is used it may be possible at a later stage to take a supplementary loan if the value of the house has risen. For a given level of loan there should be a better net increase in benefit. First, barring changes in interest rates, the annuity benefit will be higher at an older age. Secondly, a higher proportion of that benefit will be tax-free.

With some schemes the house is actually sold and you remain in possession for life in return for a nominal rent. The drawback here is that the price of the house is heavily discounted compared with its market value at the time because it will be some years before the organization is able to sell it. Obviously by selling you forego any subsequent increase in the value of the house.

If capital is available, perhaps as the

result of a maturing life policy, from commuting part of a pension, or following a death, one of the most obvious alternatives to buying an annuity is a single premium unit-linked life policy.

With such a contract a worthwhile "income" can be taken by drawing on both income and capital, although there is, of course, no guarantee that it will be possible to draw a particular income year in and year out for life. It is often said that a single premium policyholder can withdraw for up to 20 years up to 5 per cent per annum of the original purchase price, without incurring any tax liability. That presupposes that you are already paying higher rates of tax, or would be brought into the higher rate tax category as a result of the withdrawals. If, however, you are a standard rate taxpayer and are not brought into the higher tax bracket as a result of making withdrawals, there is no need for the rate of withdrawal to be limited to 5 per cent of the initial purchase price. It could be sensible to withdraw, say, 10 per cent per annum, as it will be completely free from personal tax.

If a single premium policy of this type is arranged on a joint life and last survivor basis for husband and wife, there will be a higher allocation of units. Also there can be tax advantages if the husband is the first to die: for instance, there may be less tax to pay on the wife's death than would have been payable if there had been a tax charge on the husband's death.

Another possibility is for a husband to arrange a policy on the joint lives of himself and his wife, but in his sole ownership. The policy can then be left in trust to the wife and, subsequently, the trustees can realize the bond. There might then be no higher rate tax to be paid in connexion with the bond.

Sometimes, at about the time of retirement, relatively high life cover may be needed. A broker should be able to give good advice about the type of whole life policy to buy. It is important, however, not to overlook a unique profit-sharing contract issued by the old-established London Life Association.

Its reduction of premium policy has been offered continuously since 1806. For a given premium relatively high life cover is provided. Premiums are paid in full for the first seven years; at the beginning of the eighth year the distribution of profits is in the form of a cash allocation. This can be used to pay part of the premium, or it can be allowed to accumulate at compound interest with the basic sum assured. Each year the cash allocation increases. Once it exceeds the amount of the premium (expected to be at the start of the 14th year) no further premiums have to be paid. Once the premium has been extinguished cash allocations in excess of the premium can be withdrawn, completely free from tax, or can be allowed to accumulate, at interest ●

Bidding a slam

by Jack Marx

For some temperaments slam bidding is the breath of life. For others it is a snare and a delusion: a few have even been heard to say that players who never bid a slam at all, including the absolute lay-downs, would save points in the long run. The first two of these hands might be said to lend support to this view.

♠ A K 2	Dealer South
♥ 8 4	Game all
♦ A 8 4 3	
♣ A Q 7 6	
♠ 9 4	♠ Q 10 8 7 6 3
♥ 10 7 2	♥ J 9 3
♦ J 7 6 2	♦ 9
♣ J 9 5 3	♣ 10 8 2
♠ J 5	
♥ A K Q 6 5	
♦ K Q 10 5	
♣ K 4	

North 2NT 4♦ 5♣ 5♠
South 1♥ 3♦ 4NT 5♥ 7♦

North's Two No-trumps was the Baron conventional bid promising 16-18 points with hope of slam if a fitting four-card trump suit could be uncovered. North's Five Clubs was a Roman Blackwood response showing either three Aces or none. Five Hearts and Five Spades exhibited further controls in these suits, after which South with good reason felt there was nothing now to wait for.

West's spade lead was a crafty Four and at trick two a small trump was led from dummy to Nine King Seven. Clearly somebody was false-carding and it could well be East, since the Nine from four to the Jack Nine was a well-known piece of deception. However, South proceeded to guess correctly by leading Queen from hand and then finessing dummy's Eight. He had no need to rely solely on a heart break, for he could ruff a black card in hand and then return to dummy to draw West's last trump. With fewer spades than clubs between the two hands it was the former that South reasonably but unfortunately chose to ruff.

♠ A Q 3	Dealer West
♥ Q 5	East-West Game
♦ Q 9 5 3 2	
♣ K 8 6	
♠ 9 8 7	♠ 6 2
♥ 10 8 7 4 3 2	♥ K 9 6
♦ void	♦ J 10 7 6
♣ 10 7 3 2	♣ Q J 9 4
♠ K J 10 5 4	
♥ A J	
♦ A K 8 4	
♣ A 5	

North 1NT 4♠ 7♠
South 3♠ 5NT No

North-South rather galloped into their grand slam after a weak no-trump and a grand-slam force that ordered North to bid Seven with two top trump honours. Nevertheless, their contract had the odds heavily in favour of it. South won the trump lead in hand

and led a second trump to dummy's Ace. His only apparent danger was a four-nought diamond break, in theory a mere 10 per cent hazard. Nothing could be done if West held four diamonds, but if East held them two finesses would pick them up. However, if the last trump were drawn there would be insufficient entries in dummy both to take the finesses and to return there to enjoy the fifth diamond. So at trick three North tested the position with diamond Queen; even if West had no diamonds he might also have no trumps.

Since the danger from a diamond void was only minimal, South might have considered a further precaution at trick three: the lead of dummy's Heart Queen. If East covers, South can draw trumps and still play safe with the diamonds. If East follows with a small heart, South wins with Ace and now has to rely on a diamond break.

This third hand had a happier ending, though it might be wondered how the capable players sitting West and South came to burden themselves with such untalented partners. They had in fact no choice, for the occasion was a mixed pairs tournament of that peculiar kind known as the Flich.

♠ A K Q 5	Dealer South
♥ J 7 5 2	Game All
♦ K Q 5	
♣ K 8	

♠ J 9 6 4 2	♠ 7 3
♥ Q 6 3	♥ 9 8
♦ 10 9 8 3	♦ A 7 6 4
♣ J	♣ 9 7 6 5 2

♠ 10 8	
♥ A K 10 4	
♦ J 2	
♣ A Q 10 4 3	

North 1♠ 4NT
South 1♣ 1NT 6NT

North's bidding had conformed strictly to her spouse's instructions. She was neither to take charge by forcing nor be the first to bid no-trumps.

Having won trick one with Diamond Ace, East hastened to shift to Heart Nine, a kindly warning to South that the heart finesse would probably fail. He won with Ace and hoped for five tricks in clubs. When West's Jack fell to the King there could be no more than four, leaving him a trick short. A top spade was cashed in the wild hope of another singleton Jack, and a small heart was pitched on the two succeeding top diamonds. Three more club tricks followed, dummy parting with two hearts.

West had to guard the spades and on the fourth club at trick nine he had to let go a heart. Dummy's two top spades were cashed, East throwing a diamond and South a club. When East followed at trick 12 to the heart lead from dummy, his last remaining card was known to be a club, so West's Heart Queen was bound to drop. This was a fine result, since the popular contract of Six Hearts was impossible to achieve as the cards lay.

Phillips

Fine Art Auctioneers & Valuers since 1796

FINE PRINTS

Monday 14 December at 2 pm

Including Old Master, 18th and 19th Century Decorative Subjects and Modern Prints

Viewing: Friday 9 am-5 pm, Saturday 9 am-12 noon

Morning of sale until 10.30 am

Illustrated Catalogue £2.50 by post

The Print Department is now accepting for a sale to be held on

Monday 11 January 1982.

For further information please contact Elizabeth Harvey Lee Ext 212

7 Blenheim Street, New Bond Street, London, W1Y 0AS. Telephone: 01-629 6602.

Members of the Society of Fine Art Auctioneers



A fine souvenir of Royal London

This Royal London Calendar for 1982, with 12 watercolours by Sir Hugh Casson, has been produced by The Illustrated London News from a series commissioned for publication in the magazine during Jubilee year. Each calendar costs £3.50 (including VAT, post and packing to anywhere in the world). If you would like one or more calendars, write to us with your cheque/postal order (made out to The Illustrated London News), to The Illustrated London News (calendar), 4 Bloomsbury Square, London WC1A 2RL.

THE BURLINGTON MAGAZINE

Annual Subscription Rates

United Kingdom £54 post free

North America (air speeded delivery) \$162

Rest of World £60 post free

Orders should be addressed to:

The Burlington Magazine
4 Bloomsbury Square, London WC1A 2RL



SOLID SILVER COLLECTORS MODEL TC

approx. 3" long



CLASSIC MODEL REPLICAS
41 Weybridge Park, Weybridge, Surrey KT13 8SQ Telephone: Weybridge (0932) 56256

- ☐ 1:43 Scale Perfect Replica
- ☐ Solid Hallmarked Sterling Silver approx. 4oz (120 gms.) content
- ☐ Unique Gift-Handcrafted in England
- ☐ Price £179.00 incl. VAT & UK Delivery please allow 28 days.
- ☐ Also available 18ct gold plated Price on application

How you can help to conquer cancer.

Leave a Legacy to the Cancer Research Campaign. The appropriate words to use in a will are: "I give the sum of . . . pounds to Cancer Research Campaign of 2 Carlton House Terrace, London SW1Y 5AR" or, "I give the residue of my real and personal estate which I can dispose of by Will in any manner I think proper to Cancer Research Campaign of 2 Carlton House Terrace, London SW1Y 5AR."

The Campaign is now spending over £15 million a year on over 500 projects in 90 different centres for research into all forms of cancer (including leukaemia) in the U.K. The Campaign has one of the lowest expense-to-income ratios of any charity. In fact, 93 pence out of every pound donated is spent on research. Please help. You'll be making a real contribution towards conquering cancer.

Cancer Research Campaign

MORE OF YOUR MONEY GOES ON RESEARCH
CANCER RESEARCH CAMPAIGN, 2 CARLTON HOUSE TERRACE,
LONDON SW1Y 5AR. TEL: 01-930 8972

(For our local offices see under Cancer Research Campaign in your local telephone directory).

The Gift of Good Taste



One of the world's finest Liqueurs

Royal Mint Chocolate Liqueur

Available Everywhere
HALLGARTEN LONDON NW5 1RR
SAE for full colour recipe leaflet

Whitaker's Almanack means a whole year's questions answered

All through 1982 there will be lots of questions you'll want answering . . . and whenever it's a matter of fact, Whitaker is where you'll find most of your answers.

The pages of Whitaker are packed and packed again with information, covering Britain in tremendous detail and the whole world in valuable outline. And thanks to our superb index, every item can be found the moment you want it.

Whitaker '82 has a special part to play, in your office, at home - and it's also a very good Christmas gift.

Complete Edition
1,200 pages. £9
Shorter Edition
(Without foreign and directory sections)
700 pages. £4.30
Library Edition
Half-bound in leather: with coloured maps. £12.50 (Dec 8)
From bookshops and bookstalls. If ordering by post from bookshops, please send £1.75 extra.

OUT NOV 26

WHITAKER'S ALMANACK

Published by J. Whitaker & Sons Ltd,
12 Dyott Street, London WC1A 1DF

CHESS

A fine win for Britain

by John Nunn

Since chess can be played in any weather there is no such thing as a chess season but nevertheless some months seem to be far more crowded than others. Perhaps the most congested period for British chess runs from early August to mid September. This starts with the Grieson Grant British Championship which in 1981 was won by Paul Littlewood with 9 points out of 11, followed by Speelman on 8 and Bellin, Hall, Hartston, Pritchett and Rumens on 7½. Paul Littlewood is a 25-year-old schoolteacher from Daventry and older players will remember his father John and uncle Norman competing in international tournaments.

This event was closely followed by the annual Lloyds Bank Masters in London which attracted seven grandmasters including former world champion Smyslov from the USSR. Despite such tough opposition the result was a British success with Ray Keene winning on tie-break from Miles (GB) and Seirawan (USA), all on 7 points out of 9, followed by Gheorghiu (Rumania), Kraidman (Israel), Murey (Israel) and Hebden (GB) with 6½.

Following this many- of the competitors moved on to the Bénédictine international in Manchester where the previous top placings were reversed with Tony Miles (GB) first with 7½ out of 9 followed by Keene (GB), Kudrin (USA) and Gurevich (USA) on 6½. Nigel Davies of Southport gained his international master title as a result of his performance in this tournament.

While all this activity was taking place in Britain itself, a number of players were representing their country overseas. Nigel Short was a slightly disappointing third in the World Junior Championship in Mexico while our youth team, consisting of Speelman, Mestel, Hodgson, Plaskett and Davies, won the silver medals behind the USSR in the World under-26 Team Championship in Austria.

Here is Keene's fine win against a top Icelandic player which helped him to victory in the Lloyds Bank.

J. Arnason	R. Keene
White	Black
Modern Defence	
1 P-K4	P-KN3
2 P-Q4	B-N2
3 N-QB3	P-Q3
4 P-B4	N-KB3
5 B-K3	N-B3
6 P-KR3	

The usual moves are 6 N-B3 and 6 B-K2. 6 P-KR3 initiates a plan involving a kingside pawn advance but although this plan was once successfully employed by Fischer, today it is regarded as too time-consuming.

6	..0-0
7 P-KN4	P-K4
8 QPXP	PxP

9 P-B5 PXP

After 9. . . N-Q5 10 P-N5 Black has a variety of tempting piece sacrifices but it is not clear if they are correct, for example 10. . . PxP 11 PxN QxP 12 B-Q3 or 10. . . N-R4 11 P-B6 BxBP 12 PxB QxP 13 R-R2 or 11. . . NxKP 12 NxN BxP 13 B-N2 and in each case White defends. Thus Keene's preliminary exchange is better, although 9. . . P-KR3 is a reasonable alternative.

10 KPXP

Fischer played 10 NPXP here but after the correct reply 10. . . QxQch 11 RxQ N-Q5 Black has at least equality.

10 ..N-Q5

11 B-N2 Q-K2

12 Q-Q2

After 12 P-N5 BxP! 13 PxN QxP Black's lead in development and pressure against QB2 are worth more than the sacrificed material.

12 ..R-Q1

13 Q-B2 P-KR3

14 0-0-0 P-B4

15 KN-K2

Black's next move is an original method of weakening White's queenside which has more effect here than the traditional plan of ..R-QN1 and ..P-QN4-N5.

15 ..P-QR4!

16 N-N3 P-R5

17 P-N5

White decides to ignore Black's pawn advance but 17 P-QR3 would have been better.

17 ..PxP

18 BxKNP P-R6

19 N-Q5 PxPch

20 K-N1 RxN!

Now 21 BxR loses to 21. . . Q-Q3 and 22. . . Q-R3 so White must exchange on KB6 first, giving Black complete control of the dark squares.

21 BxR QxB

22 BxR Q-QR3

23 P-B3 P-B5

24 QxP NxP

25 NxN BxNch

26 K-R1 P-K5

Suddenly the bishop on KN2 springs to life. 27 . . . BxP is the immediate threat.

27 KR-N1 B-N3

28 R-N4?

So that 28. . . BxP? would lose to 29 RxBch, but 28 R-N3 covering the sensitive QB3 square was a better chance.

28 ..P-K6!

Mate in two by 29. . . QxPch is the new threat.

29 RxP R-K1

30 QxP P-K7

31 R-K1 QxR!

A neat finish in which the activity of Black's bishop pair destroys White's position.

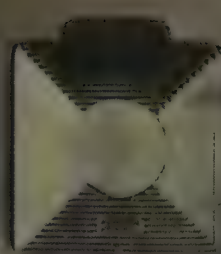
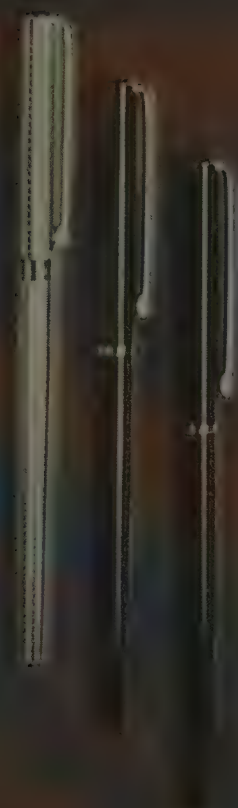
32 BxQ BxPch

33 Q-N2 BxR

34 BxKP B-N6

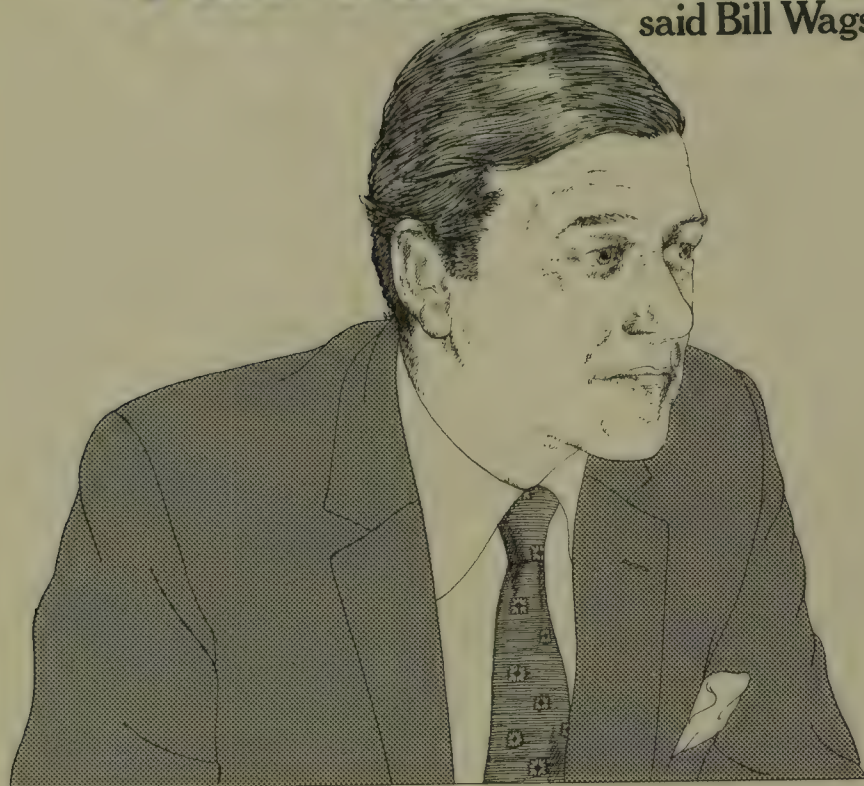
35 Resigns

After 35. . . B-K4 Black will be a rook up ●



'I'll tell you why we're called The Alternative Bank,'

said Bill Wagstaff, Manager.



'We see little point in offering people "just another High Street bank." There are plenty of those about. What we offer is a totally different approach to banking. A real alternative.

'This shows itself, above all, in the kind of service we give our customers. You notice the difference as soon as you walk into a Williams & Glyn's branch. There's a combination of bright, informal friendliness with brisk, businesslike efficiency that is quite unique in the banking world. It's been remarked on time after time by new customers—and it's a quality we cherish, perhaps more than any other.

'Admittedly, we're lucky in the sense that we're smaller than the other four main Clearing Banks. This gives us a distinct advantage,

because it means we keep our branches to a manageable size, too. As a result every customer—big or small, business or personal—is treated as an individual with individual needs.

'But our size also gives us another big advantage. Our lack of excess fat means we avoid the kind of elaborate hierarchy of committees that can so bedevil large organizations. This not only leads to quick decisions without a lot of waffle, it also makes for a totally different atmosphere in the bank.

'You'll find there's a complete absence of pomposity—right throughout Williams & Glyn's. We never forget it's *your* money we're looking after. We never forget that we're here to provide a service. And we never forget, above everything else, that we're *all* human beings.'

WILLIAMS & GLYN'S

The Alternative Bank. 

- IF YOU'D LIKE TO KNOW MORE ABOUT OUR ALTERNATIVE APPROACH TO BANKING call in at any branch. The manager or assistant manager will be delighted to see you and have a chat, if they're not already with customers. And if they are you can make an appointment at very short notice.

BRIEFING

CONTINUED FROM PAGE 26

SPORT
FRANK KEATING

The festive season on the terraces. . . Boxing Day "derbies". . . Varsity clashes. . . showjumping at Olympia. . . racing at Kempton. . . and Coca Cola gymnastics.

NOT SO LONG AGO even Christmas had to stop for the sports-mad British. There used to be a full league soccer programme on Christmas Day itself. With heavy chauvinist pomp and tradition wives would be left to baste the goose and husbands would file in to mid-morning service at the football stadiums, where it was business as usual with the only festive concessions a couple of scrawny sprigs of holly printed on the match programme and a fixture against the nearest rival team—so both could at least get home to hearth for the Queen's late-lunchtime speech. Though no more Christmas Day games are played, the tradition of the local "derby" endures at holiday times: on Boxing Day, for instance, Chelsea will have to make scarcely a couple of Underground stops for their match at Queen's Park Rangers, and "suburban" sides like Watford and Brighton and Gillingham will make the short run up to town to see the lights at Crystal Palace, Highbury and Fulham respectively.

What promise to be the most crucial London league games of the month will be played on either side of Christmas. On December 19 Tottenham Hotspur, who have started the wintry slog with promise and panache, test their mettle against the doughty Liverpool side at White Hart Lane, and the season's two leading front runners, West Ham and Ipswich, meet at Upton Park on December 28.

Horses, of course, are none the wiser about calendar dates and carry showjumpers in scarlet at Olympia (December 17-21) and jockeys in a



kaleidoscope of coloured silks at Kempton Park on Boxing Day. The Underground railway from Baker Street to Wembley Park will be busy: at the Conference Centre (December 4-5) the Masters' darts will pack in the pubcrawlers, while the following week gymnastics pulls in a very different and shriller kind of audience at the nearby Arena.

HIGHLIGHTS

BADMINTON

Dec 4-6. **Welsh Open Championships**, Cardiff.

Dec 11-13. **Crest Hotels English Nationals**, Coventry Leisure Centre, W Midlands.

Dec 27. **Ladbroke Trophy**, Spectrum Arena, Warrington, Cheshire.

DARTS

Dec 4, 5. **Winmau World Masters' Tournament**, Wembley Conference Centre, Middx.

There will be some long nights, for coincidentally the UK Pro Snooker Championships are also being held this weekend. An extra game for late birds might be to settle once & for all which sport boasts the heaviest drinkers: the darts men go in for pot bellies & pints, the snooker men for vodka-and-limes. Don't let the bow ties fool you.

EQUESTRIANISM

Dec 17-21. **Olympia International Showjumping Championships**, Olympia, W14.

The nags gallop on obediently, but this time the riders let their hair down as a concession to festivity & as well as the serious stuff for money, mounted party games are played for fun. Watch closely—even Harvey Smith has been seen to smile at this one.

FENCING

Dec 5, 6. **Parker Trophy**, ladies' foil, de Beaumont Centre, 83 Perham Rd, W14.

Dec 12, 13. **Baptiste Bertrand**, ladies' foil, de Beaumont Centre.

Dec 19, 20. **Men's Foil Team Championship**, de Beaumont Centre.

FOOTBALL

London home matches:

Arsenal v Middlesbrough, Dec 12; v Brighton & Hove Albion, Dec 26.

Charlton Athletic v Cambridge United, Dec 12; v Norwich City, Dec 26.

Chelsea v Sheffield Wednesday, Dec 5; v

Blackburn Rovers, Dec 19; v Crystal Palace, Dec 28.

Crystal Palace v Cardiff City, Dec 12; v Watford, Dec 26.

Millwall v Carlisle United, Dec 5; v Plymouth Argyle, Dec 18; v Brentford, Dec 28.

Orient v Norwich City, Dec 12; v Cardiff City, Dec 26.

Queen's Park Rangers v Barnsley, Dec 12; v Chelsea, Dec 26.

Fulham v Gillingham, Dec 26.

Tottenham Hotspur v Coventry City, Dec 5; v Liverpool, Dec 19; v Arsenal, Dec 28.

Watford v Charlton Athletic, Dec 5; v Derby County, Dec 19; v Queen's Park Rangers, Dec 28.

West Ham United v Arsenal, Dec 5; v Wolverhampton Wanderers, Dec 19; v Ipswich Town, Dec 28.

Wimbledon v Newport County, Dec 5; v Oxford United, Dec 19; v Southend United, Dec 28.

Inter-Varsity match:

Dec 9. **Oxford v Cambridge**, Wembley Stadium, Middx.

GYMNASTICS

Dec 5. **British Team Championships**, modern rhythmic gymnastics, Coventry Sports Centre, W Midlands.

Dec 12, 13. **Coca Cola International Gymnastics Tournament**, Wembley Arena, Middx.

HORSE RACING

Dec 5. **Mecca Bookmakers' Handicap Hurdle**, Kempton Park.

Dec 12. **Massey-Ferguson Gold Cup**, Cheltenham.

Dec 19. **SGB Handicap Chase**, Ascot.

Dec 26. **King George VI Chase & William Hill Christmas Hurdle**, Kempton Park.

A valuable prize for the winner, but even if



Varsity rugby: at Twickenham.

not a racing man grab your hat for this very jolly day out. Losers drown their sorrows most generously, & the winners . . . well, it's Christmas, innit?

Dec 28. **Coral Welsh National**, Chepstow. See Out of Town for other Boxing Day race meetings (p 106).

ICE SKATING

Dec 2, 3. **British Figure & Free Skating Championships**, Richmond Ice Rink, Twickenham, Middx.

In the 1976 Winter Olympics there was John

Curry; in 1980, Robin Cousins. Here you can mark your card as Britain's new hopefuls strive to slide into the nation's consciousness ready for the full treatment at the 1984 Games in Calgary.

RUGBY UNION

Dec 5. **Wales v Australia**, Cardiff.

Dec 8. **Oxford v Cambridge**, Twickenham.

To judge the health of students at the oldest universities, go to Twickenham today & not Wembley tomorrow, when the soccer fixture is played in front of echoing hills of unfilled terracing. At Twickenham even if the play is dull the atmosphere is electric as presumed brain meets most definite brawn.

Dec 12. **England v The Rest**, Twickenham.

Dec 19. **Scotland v Australia**, Murrayfield.

Harlequins v Blackheath, Dec 5; v Bedford, Dec 12; v Richmond, Dec 26.

London Irish v Old Millhillians, Dec 26.

London Scottish v Wasps, Dec 12; v Birkenhead Park, Dec 19.

London Welsh v Aberavon, Dec 5; v London Irish, Dec 19.

Rosslyn Park v Nottingham, Dec 1; v Richmond, Dec 12; v Coventry, Dec 23.

SNOOKER

Until Dec 5. **Coral UK Professional Snooker Championships**, Guildhall, Preston, Lancs.

SQUASH

Dec 4-10. **Thornton's British Closed Championship**, Abbeydale SRC, Sheffield, S Yorks.

Dec 11-14. **Just Juice British Championship final** (women), Wembley Squash Centre, Middx.

SWIMMING

Dec 5, 6. **1m Springboard Championship**, Brighton, E Sussex.

Dec 11-13. **European Swimming Cup**, Cophall Pool, Barnet, Herts.

SELECTIVE SHOPPING MIRABEL CECIL

The small and friendly toy shop...
and ideas for Santa's sack.



KATE CHARLESWORTH

IN BIG TOY SHOPS and smart toy departments within stores the goods on display often seem larger than the children looking at them and somewhat unappealing. I prefer cosy, crammed shops, with lots of toys at child's eye level, to be touched and tried. London is now well provided with such welcoming shops, and I spent some happy wintry afternoons with my small daughter exploring what they had to offer this Christmas.

A good place to start the search for toys is in Covent Garden where children can wander around in comparative safety, and there are all sorts of attractions and cafés. Here you will find **Knutz**, a small crowded shop on two floors selling all kinds of jokey toys and china. Downstairs are picture alarm clocks—a Superman one costs £13.95; there are nightlights in various shapes such as half-moons, or ice creams with cherries on (£15.95). There are also Miss Piggy money banks, mugs with green frogs at the bottom and, more cheaply, wooden dinosaur models to make at home for under £5.

In the market itself, **Stall 39** (on Fridays and Saturdays only) sells a selection of traditional hand-painted jack-in-the-boxes springing out of elegant containers covered in Liberty prints (£5.50). There are also Maggie-in-the-boxes, and golly-in-the-boxes.

Downstairs is a marvellous shop, **Eric Snook**, which sells all sorts of toys, hobbies and games, beginning with hand-made wooden toys by David Halliday for the very young. I particularly liked the robust Noah's Ark (£14.95). For grown-ups and older children Eric Snook stocks a selection of hand-made tin toys, cast in the original 1930s dies which include speedy motorcyclists.

A specialist shop in the Covent Garden area is **The Kite Store** where you can buy kites to fly or to ornament your walls. I like their colourful and inexpensive imports from the Far East—around £2.50 for a paper butterfly kite. The staff will advise beginners on what models to choose. They have their own design of a plastic octopus with long tail streamers which is an easy kite for children to fly.

In North London, **Partymad** in Gloucester Avenue is indispensable for anyone looking for ideas for children's parties, and also offers a wide range of inexpensive presents. They stock jokes, masks, all kinds of crackers, as well as a cracker-making kit, candles and pretty cake decorations. They have a detailed catalogue and a mail order service.

A fascinating shop in Lisson Grove, **Doll's House Toys**, has houses, dolls and all kinds of furniture and accessories in minia-

ture. **The Singing Tree** in New King's Road also specializes in dolls' houses and has an extensive catalogue with everything drawn to scale. Their tiny food and books are most appealing.

An imaginative shop in Kensington High Street, **The Tree House**, provides a bath where children may try out water toys. It also has a snack bar for exhausted children and their parents, selling fresh fruit juice, biscuits and ice cream. The Tree House has cheap presents, such as perfumed pencils (64p for two), jelly beans and candy cigarettes, as well as more expensive toys.

A few doors along is **The Early Learning Centre**, an excellent shop, which also has an area for children to play in while their parents look round. It is divided into sections for musical toys, drawing games and so on. I noticed here a sturdy transparent clock (£4.95); and, for older children, a crystal garden to grow in a saturated solution (£2.19). This shop produces an extensive catalogue and has an efficient mail order service.

The Children's Book Centre is nearby with a floor of children's books, divided into age groups and interests, & with little chairs for small customers to use as they read.

Knutz, 1 Russell St, WC2 (836 3117). Mon-Fri 11am-8pm. Sat noon-8pm.

Stall 39, Covent Gdn, WC2 (Fridays & Saturdays). Home tel no Cambridge (0223 316528).

Eric Snook, 32 The Market, Covent Gdn, WC2 (379 7681).

The Kite Store, 69 Neal St, WC2 (836 1666).

Partymad, 67 Gloucester Ave, NW1 (586 0169).

Doll's House Toys, 116 Lisson Gr, NW1 (723 1418).

The Singing Tree, 69 New King's Rd, SW6 (736 4527).

The Tree House, 237 Kensington High St, W8 (937 7497).

Early Learning Centre, 225 Kensington High St, W8 (937 0419).

Children's Book Centre, 229 Kensington High St, W8 (937 6314).

FREE

CHRISTMAS
CATALOGUE.

Sporting specialities for men and women.

The New England
Trading Company



Christmas 1981

Our fully illustrated Christmas catalogue features a unique selection of clothing and equipment from around the world. Including - Chamois cloth shirts, Flannel lined chinos, TEKNA-LITES, Benchmark knives, Fox river socks, and Duofold underwear. We carry a comprehensive range of sizes for both men and women including special large and tall fits. All our products are carefully selected and field tested to offer you the finest available.

Every item is guaranteed to be 100% satisfactory.

Please write or phone for your **FREE** copy to The New England Trading Co., P.O. Box 59, Wimbledon, London SW19 5HQ or



Tel 01-947-9972.



INTERESTING THINGS FOR INTERESTING PEOPLE

We are a new agency who commission and supply individual hand crafted and interesting items for people who require **SOMETHING DIFFERENT**, such as:

Engraved, Artistic and Crystal Glass, Porcelain and Pottery, Antiquities and particular Antiques, Particular Paintings, Hand blocked personal Wall Coverings—AND

We will always look for what you want—particularly for Christmas and with that in mind we are also planning to be in **LONDON** during December.

Trusley, Derby DE6 5JG
Telephone (028 373) 3878.

BALA RELAXA BEAN SEATS

As seen at all major county shows C.L.A. game fair etc. Conventional 6 panel bean seat suitable for adult or child. In great demand by students at college and in the home.

BALA RELAXA BEAN SEATS

Made in luxury materials and filled with fire retardant polystyrene beans. Cotton £12.95 + p&p. Upholstery Union Linen £14.55 + p&p. Corded Velvet £14.95 + p&p. Heavyweight Dralon £16.95 + p&p.

All seams double stitched for extra strength.

Also D.I.Y. kit complete with filling and instructions. Cotton only £10 + p&p.

BALA PET BEDS

Catering for all size pets

Detachable covers available.

Makers of the largest pet beds used by Vets.

Please send S.A.E. for descriptive brochure To "Bala", Dept. L.N., New House Farm, Wollerton, nr Market Drayton, Shropshire TF9 3NX.

To Advertise in the

ILLUSTRATED LONDON NEWS BRIEFING

Ring: **RICHARD WILLIAMS**
or **EIRLYS BOWEN** on
01-404 4300

THE HORNIMAN MUSEUM

LONDON ROAD
FOREST HILL SE23
01-699 2339

'THE NAVAJO INDIAN—
LAND AND PEOPLE'

7 December—31 December

Photographs taken recently in the American South-West by Derek Grace.

The Science and Art of Medicine

Opens 18 December

A new gallery of the
Wellcome Museum of
the History of Medicine
at the Science Museum

Tel 01-589 3456



The Science Museum unveils its medical gallery. . .the heritage of Tibet at the BM. . .
Attenborough's tribal collection. . .and the spirit of Christmas in Bethnal Green.

THE BRAND-NEW Medical Gallery at the Science Museum will open to the public on December 18. It sits at the top of the existing museum and the theme-title is "The Science and Art of Medicine". The introductory gallery, "Glimpses of Medical History", was opened a year ago and the completed unit forms the largest permanent collection in the world entirely devoted to the history of medicine. It has been planned and designed for the general public, not for doctors and scientists, and deals not only with the development of modern medicine, but also with the medicine of ancient civilizations and with the traditional medicine of non-European cultures, especially that of Africa, America and the Far East. Alchemy and magic take their place alongside the scientific medicine which succeeded them.

□ The Heritage of Tibet continues at the British Museum. Vivid costumes, ritual objects, paintings and musical instruments are complemented by photographs of the Himalayan country and its people. In Leicester there is an exhibition of ethnic objects collected by David Attenborough.

MUSEUM GUIDE



Enamelled plaque from an altar cross: in Medieval Limoges at the BM.

Admission free unless otherwise stated.

BETHNAL GREEN MUSEUM OF CHILDHOOD

Cambridge Heath Rd, E2 (980 2415). Sat-Thurs 10am-6pm, Sun 2.30-6pm. Closed Dec 24-26, Jan 1.

Spirit of Christmas is an exhibition to recover the traditional lore of the festival with tableaux on five themes: the ancestry of Santa Claus, the journey through western art of the Wise Men, the origins of the Christmas carol, winter weather & its pleasures & Christmas feasting. From St Nicholas's Day until Candlemas, Dec 6-Feb 2.

America at Play. Traditional American toys on loan from Detroit Antique Toy Museum. Dec 2-Feb 28.

BRITISH LIBRARY REFERENCE DIVISION

British Museum, Gt Russell St, WC1 (636 1544). Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Dec 24-26, Jan 1.

Christopher Saxton & Tudor Map-Making. Illustrating the work of Saxton & other prominent Tudor map-makers & surveyors. Until Dec 31.

Japanese popular literature 1600-1868. Novels, stories, poetry, essays & guide books illustrated with woodblock prints. Until June 27.

Famous books in science. A selection of publications which have been significant in the history of science including a Renaissance encyclopaedia of zoology by Conrad Gesner & the published discoveries of Isaac Newton, Robert Boyle, Einstein & Ernest Rutherford. Until Jan 31.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat

10am-5pm, Sun 2.30-6pm. Closed Dec 24-26, Jan 1.

Goya's Prints. The Tomas Harris Collection, now in the possession of the Museum. Until Jan 24.

Heritage of Tibet. History & culture of Tibet, illustrated by items from the collections of the Museum, the Museum of Mankind & the British Library. Until May 2.

Medieval Limoges: Masterpieces from the Keir Collection. Enamels from the 12th-14th centuries. Until Jan 30.

HORNIMAN MUSEUM

London Rd, Forest Hill, SE23 (699 1872). Mon-Sat 10.30am-6pm, Sun 2-6pm. Closed Dec 24-26.

The Dolmetsch Collection of Musical Instruments. Early European instruments & instruments made by Arnold Dolmetsch & currently being acquired by the Museum. Until Apr 30.

The Navajo Indians—Land & People. Selection of photographs by Derek Grace, previewing a full-scale exhibition on the Navajo Indians planned for 1982. Dec 7-31.

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-5.50pm; Sun 2-5.50pm. Closed Dec 24-26, Jan 1.

Aerial Propaganda Leaflets. The role & development of propaganda material dropped from balloons, airships & aeroplanes, especially in the two World Wars. Until Jan 17.

Armoured Warfare. A photographic exhibition illustrating the development of armoured fighting vehicles, particularly in the British Army. Until Apr 24.

Cecil Beaton War Photographs, 1939-45. Taken in Britain, the Western Desert, the Middle East & China. Until Oct 10. 60p;

OAPs & children 30p.

MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-6pm. Sunday 2-6pm. Closed Dec 24-28, Jan 1.

London's Flying Start. London was an important centre of the aircraft industry in its early days. This exhibition is concerned with the firms involved & with their products. Until May 9. 60p; OAPs & children 30p.

MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Dec 24-26, Jan 1.

African Textiles. Textile production in Africa, illustrating each stage in the process of producing cloth. There are also exhibits showing decoration & the traditional alternatives to woven textiles. Until 1982.

Asante: Kingdom of Gold. Gold & the part it has played in the history of the Asante people. Until 1983.

Hawaii, past & present life & culture. Until 1983.

The Solomon Islanders, their lifestyle, beliefs & history. Until 1983.

NATIONAL ARMY MUSEUM

Royal Hospital Rd, SW3 (730 0717). Mon-Sat 10am-5.30pm, Sun 2-5.30pm. Closed Dec 24-26, Jan 1.

Field Marshal Sir Gerald Templer (1898-1979). The life of a many-sided soldier who, in addition to a distinguished military career, took an active interest in the National Portrait Gallery, the National Trust & the Historic Churches Preservation Trust. Until summer 1982.

NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (858 4422). Tues-Sat 10am-6pm; Sun 2-5.30pm. Closed Dec 24-26, Jan 1.

Hooking, Drifting & Trawling. Five centuries of British fishing. Until Easter.

NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. Closed Dec 24-26, Jan 1.

Nature Stored, Nature Studied. Last chance to see the centenary exhibition showing the growth of the Museum's collections. Includes many of the treasures of the library & scientific departments. Until Dec 31.

Museum in Focus. Colour photographs showing the collections & people at work in the museum. Until Jan 31.

PASSMORE EDWARDS MUSEUM

Romford Rd, Stratford, E15 (534 4545, ext 376). Mon-Fri 10am-6pm, Thurs until 8pm, Sat 10am-1pm, 2-5pm. Closed Dec 25, 26, Jan 1.

Archaeological Excavations at Rainham. Finds from Bronze Age to late Roman period site at Moor Hall Farm. Until Dec 31.

SCIENCE MUSEUM

Exhibition Rd SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. Closed Dec 24-26, Jan 1.

A Hundred Years of Domestic Electricity. Includes scale models of power stations ranging from the one built in Deptford in 1887 to the Berkeley Nuclear Station of 1962; also three kitchens fitted with appliances from the 1930s, 1950s & 1980s & exhibits showing the development of micro-electronic controls, electric motors & modern lighting. Until Feb 28.

The Science & Art of Medicine, from pre-history to the latest practices in preventive medicine. From Dec 18.

Out of town

BRIGHTON MUSEUM & ART GALLERY

Church St, Brighton, E Sussex (0273 603005). Tues-Sat 10am-5.45pm, Sun 2-5pm. Closed Dec 25-28, Jan 1.

Sussex Artists. The annual exhibition of works by artists, sculptors & photographers living or working in Sussex. Until Jan 17.

CHICHESTER DISTRICT MUSEUM

29 Little London, Chichester, W Sussex (0243 784683). Tues-Sat 10am-5pm. Closed Dec 25-28, Jan 1.

On Active Service. In 1881 the 35th and 107th Regiments combined to form the 1st and 2nd Battalion the Royal Sussex Regiment. This exhibition looks at a period of 40 years (1881-1921) during which the Regiment distinguished itself in action on three continents. Until Jan 16.

LEICESTERSHIRE MUSEUM & ART GALLERY

96 New Walk, Leicester (0533 554100). Sat-Thurs 10am-5.30pm, Sun 2-5.30pm. Closed Dec 25, 26, Jan 1.

Tribal Encounters. Over 300 ethnic objects collected by David Attenborough: wooden sculpture from West Africa & elaborate gable masks, adorned with shells & feathers, from the islands of the South-West Pacific are particularly featured. Until Feb 21.



Ivory Coast mask: Leicester exhibit.

MUNICIPAL MUSEUM & ART GALLERY

Civic Centre, Mount Pleasant, Tunbridge Wells, Kent (0892 26121, ext 171). Mon-Fri 10am-5.30pm, Sat 9.30am-5pm.

Decimus Burton: Centenary Exhibition.

This famous Victorian architect made a great contribution to the character & appearance of Tunbridge Wells & the surrounding area. Until Dec 19.

SALEROOMS URSULA ROBERTSHAW

French furniture. . . Lennon's piano. . .
sporting pictures. . . and a snail lamp.

FIVE ITEMS of furniture from the collection of Margaret Baroness Nairne and Keith and her husband August-Charles-Joseph, Comte de Flahaut, are to be auctioned by Christie's on December 3 in a sale of French furniture. They are a pair of Louis XV corner cupboards in black and gold lacquer, a similar pair by Jacques Dubois, an ebony and bouble bureau stamped N.Petit, a black and gold lacquer commode by Delorme and a Louis XVI amaranth flat-topped writing table by Jean-François Leleu.

□ And, for something completely different, on December 22 Sotheby's Belgravia hold their first sale of items related to the pop heroes of the 1950s and 60s—what might be called Rock-and-Rollabilia. John Lennon's and Paul McCartney's pianos, Presley's wristwatch, posters signed by Richard Avedon, and trophies, awards, records, juke boxes and pinball tables.

□ Coinciding with Smithfield Week, on December 10 Bonham's hold a sale of sporting and livestock paintings covering everything from prize animals to ploughing scenes, racing and fish. J. F. Herring Jnr's *The Watering Place*, estimated at £10,000-£15,000, is among pictures on offer.

□ Still among the livestock, an unusual lamp in the form of a snail, designed by Chapelle and with glass by Muller Frères, is among Art Nouveau and decorative objects to be sold at Phillips on December 9.



Rock-and-Rollabilia: Sotheby's (see above).

The following is a selection of sales taking place in London this month. Readers are advised to check details of viewings & catalogues. Wine sales appear on p 104.

BONHAM'S

Montpelier St, SW7 (584 9161).

Dec 2, 11am. Watercolours & drawings.
Dec 4, 11am. Clocks, watches, barometers & scientific instruments, including a quarter repeating bracket clock by Daniel Quare & a musical longcase clock by Mathieu Rossius.
Dec 10, 7pm. Sporting & livestock paintings.
Dec 18, 11am. Prints, including a collection of 30 plates from Brookshaw's 1806 *Pomona Britannica*; Chinese ceramics.

CHRISTIE'S

8 King St, SW1 (839 9060).

Dec 1, 11am. Old Master prints, including some by Rembrandt, Dürer, Schongauer, Hirschvogel & Goya; 11am & 2.15pm, Impressionist pictures, watercolours & drawings; 4pm, Contemporary art.

Dec 2, 11am & 2.30pm. Modern prints.

Dec 3, 11am. French furniture, including items from the collection of the Comte de Flahaut, & of actress Ava Gardner.

Dec 11, 11am. Old Master pictures.

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

Dec 3, 6pm. Wardrobe of the Old Vic.

Dec 10, 2pm. Mechanical music.

Dec 17, 2pm. Toys, trains, train sets & games.

Dec 18, 2pm. Art Nouveau & Art Deco.

PHILLIPS

7 Blenheim St, W1 (629 6602).

Dec 1, 11am. Impressionist oils.

Dec 1, 22, 1.30pm. Jewelry.

Dec 2, noon. Dolls & dolls' houses.

Dec 4, 11, 18, 23, 11am. Silver & plate.

Dec 8, 11am. Old Master paintings.

Dec 9, 23, 11am. Oriental ceramics & works of art.

Dec 9, 11am. Art Nouveau & decorative arts.

Dec 14, 2pm. 19th- & 20th-century oils; prints.

Dec 21, 11am. Watercolours.

SOOTHEY'S

34/35 New Bond St, W1 (493 8080).

Dec 2, 11am. Impressionist & modern paintings & sculpture including works by Pissarro, Signac, Bonnard & Dali; German Expressionist paintings & watercolours from the Gustav Jung Collection; 2.30pm, Impressionist & modern watercolours & drawings.

Dec 3, 11am. Modern & contemporary art including drawings by Hockney & work by Nicholson & Klein; 11am & 2.30pm, 19th- & 20th-century prints including Picasso's *Minotauromachia* & Munch's *The Scream*.

Dec 7, 2.30pm. Krug Collection of Glass Pt II—Roman, early Islamic & medieval.

Dec 8, 11am. Western illuminated MSS including *Les grandes chroniques de France*.

Dec 15, 11am. Autograph letters, documents & MSS.

SOOTHEY'S BELGRAVIA

19 Motcomb St, SW1 (235 4311).

Dec 1, 11am. Victorian watercolours.

Dec 8, 15, 11am. Victorian paintings.

Dec 10, 10.30am; Dec 11, 10am. Decorative arts, including a writing cabinet by C. R.

Ashbee, & an oak table by Mackintosh.

Dec 22, 11am, Rock & Roll memorabilia;

2.30pm, Advertising material.

Antiques Fairs

Dec 1-3. Bournemouth Antiques Fair, Anglo-Swiss Hotel, East Cliff, Bournemouth, Dorset. 11am-9pm, Thurs until 5pm. 50p, children 10p.

Dec 4-6. Christmas County Antique Dealers' Fair, Castle Howard, Nr York, N Yorks. 11am-9pm, Sun until 6pm. £1, children free.

Dec 10-12. Edinburgh Winter Antiques Fair, Roxburghe Hotel, Edinburgh. 11am-9pm, Sat until 5pm. 50p, children 10p.

Antique clocks & watches accepted now for auction.

At Bonhams we hold regular sales of Clocks, Watches, Barometers and Scientific Instruments.

We accept entries for all these categories throughout the year, and you are invited to contact Richard Price, Manager of the Department, with any enquiries.

Bonhams, Montpelier Street,
Knightsbridge, London SW7.
Telephone: 01-584-9161.

Bonhams
THE AUCTIONEERS AND VALUERS

ORIGINAL ISSUES

of *The Times*

(1817-1975), *The Sporting Chronicle* (1885-1976). Your choice of dates. £5 each.

Tel: 0492 31195.

FOR SALE

Complete collection of *Illustrated London News*, January 1937 to December 1946 inclusive. In good condition. Offers please.

VOWLES JESSOP & KEEN

Solicitors

45 PARK ROAD
GLOUCESTER

ANTIQUES

(PROP.: D. W. CASEY)



GLASS, PEWTER
CURIOS, BRIC-A-BRAC
SILVER, PAINTINGS ETC.

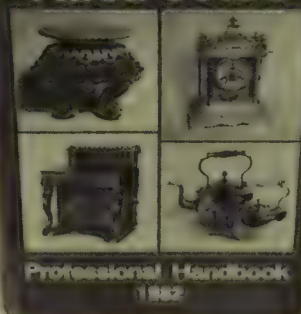
BOUGHT AND SOLD

Phone 940 5392



127 KEW ROAD, RICHMOND

MILLER'S ANTIQUES PRICE GUIDE



The Complete Answer
to pinning down the price of
antiques.

10,000 Photographs, 672 hardbound pages
packed with information. 100's of
identification pointers.

Please send £9.95 for the 1982 edition plus
£1.20 p&pt to:
MJM Publications Ltd, Dept LI,
Pugins Hall, Tenterden, Kent.

CYNTHIA BACON

IMPORTER AND DISTRIBUTOR
OF NORTHERN ITALIAN
QUALITY WINES

Red, White and sparkling. Speciality:
Piemontese reds—BAROLO etc.

FFOWLERS BUCKE, SOUTH
HARTING, PETERSFIELD,
HANTS GU31 5QB.
TEL 073 085 471.

The country business with the personal touch.



Ristorante La Pavona

An elegant Italian restaurant specialising in
fish and freshly made pasta. Specially
selected meat dishes are available including
game when in season.

Lunch: Mon-Fri noon-2.30pm

Dinner: Mon-Sat 6.30pm-12.30am

5/7 Blandford Street, London W1

01-486 9696 01-486 9256

Fully air conditioned.

COMPUTE-ANTIQUE

THE NEW WAY
TO BUY THE OLD.
FREE, PHONE-IN SEARCH
SERVICE FOR ANTIQUES

RING 01-290 0033

Look for the Hallgarten Label



SUPERB SELECTIONS FINEST QUALITIES

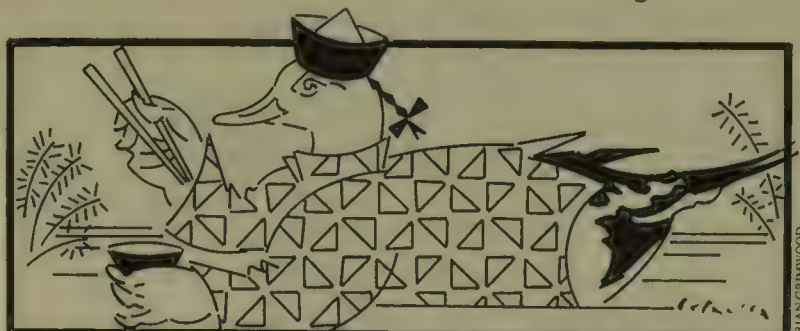
If the wine in the restaurant, wine bar or shop, carries the Hallgarten label on its neck, you have a guarantee that the wine is first class—you can drink it or serve it with absolute confidence. When you select your next bottle insist on the Hallgarten label—it's the only way to be really sure.

For three generations the Hallgarten family have been personally selecting wines from Germany, and today the House of Hallgarten has one of the finest cellars in London.

Send S.A.E. for
'The Connoisseurs Guide' to German
Wines and how to read German
Wine labels.

HOUSE OF HALLGARTEN,
Carkers Lane,
Highgate Rd, London NW5 1RR

Memories of pike in China. . .praise for Peking in Soho. . .the Lee Ho Fook outpost. . .
Cardiff tim sum. . .and a guide to some of the best restaurants in London.



BRIAN GRIMWOOD

NO OTHER PLACE has impressed itself so peculiarly on my imagination as Peking. I can remember 17 years later each meal I ate there. Much else is as fresh in the memory and probably more important. My colleague Christopher Ralling and myself were the first British television people allowed into China since the Revolution and there was a world to be seen that was exotic and valuable: I remember the visit to the jail and the illicit trip to the old part of the town where hundreds who had never seen Europeans before crowded around. But also there was the Szechuan fish restaurant in the Bei Hei Park and being rowed across the water to eat grilled and scented pike. And, elsewhere, the incomparable duck, each part cooked differently.

There were, of course, great surprises. Rice was a luxury in Peking. Like us, the citizens eat bread. I was also offered a sea-slug by a suave man from the Chinese Foreign Office and my courage was rewarded by discovering it was a vegetable for all its grim persuasive shape.

All of which I mention to excuse my inability to visit Chinese restaurants in Britain without the past's carapace being a bit of a pest. Don't misunderstand me, I'm not knocking the cuisine of south China. I also enjoyed eating in Canton and Shanghai, the style of which cities tends to obtain in Chinese restaurants here. There is, though, an attack, a sharpness about Peking that I enjoy, contrasted with the softness of the south.

Understandably, therefore, the Dumpling Inn in Soho is a favourite. The room on street level may look a shade bleak, the food is not. This Peking restaurant offers, if you give them fair notice, just about the best Peking duck outside Peking. I have been downstairs with a large party and felt I was back East. Not that one should recommend only the duck. On a recent visit I tried the grilled chicken Peking style (£2.30) which is rather like a well-done chicken omelette but delicately spiced. Otherwise we pitched into the dumplings (pork and beef) at £1.80 a portion of ten dumplings—and very good they were. The special fried rice at £1.70 is genuinely special in that the helping of prawns is generous. The toffee apples are £1.60 for two people and again quite enough. The house wine is £4 a bottle, the desirable Puligny Montrachet is £11.

Just along the street is Lee Ho Fook's. But since there are three such places of the same name in London I thought I would visit their outpost in

the Finchley Road, handy for darkest Hampstead. This is popular with the natives and it can also be uproarious with parties of Chinese.

Here the wine list is brief almost to the point of teetotalism, but the house wine is very drinkable. The shark's fin soup, either with chicken, crab meat or pork, is excellent at £2. But since I happened to be at Lee Ho Fook's at lunchtime I decided to have the tim sum, a service which closes at 5pm. These are those small dishes, often rare delicacies, which afford the China-fancier treats unavailable in the normal course of evening eating. How often do you find your way to mulling over wrapped up and barbecued duck feet? Or turnip on toast? Prawns, stuffed mushrooms, spare ribs are all available: each small dish costs between 58p and 80p. Lee Ho Fook's also have pages of full evening dishes and I am persuaded they are as good.

The same is true—as you know, I try to struggle out of the West End as often as possible—of a Chinese restaurant in Cardiff, the Riverside. Here I would even more strongly recommend the tim sum which they serve until 8pm. The house wine is excellent. More important perhaps is the airiness of the place, that sense of being roomy while crowded which I find attractive. The Riverside is in a shabby part of Cardiff and near the centre of town. We have to face the fact, though, that here we are talking about Chinese food in Britain; for the life of me, I cannot recall a British restaurant in China.

Dumpling Inn, 15a Gerrard St, W1 (437 2567). Mon-Fri noon-2.30pm, 5.30-midnight, Sat & Sun noon-11.45pm. CC AmEx, Bc, DC.

Lee Ho Fook: 15-16 Gerrard St, W1 (734 8929/9578); 5-6 New College Parade, Swiss Cottage, NW3 (722 9552); 4 Macclesfield St, W1 (437 3474). Daily noon-11.30pm. CC All.

Riverside, 44 Tudor St, Cardiff (0222 372163). Daily noon-midnight. CC All.

THE ILN GOOD EATING GUIDE

Estimated restaurant prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£30; £££ above £30.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx=American Express; DC=Diner's Club; A=Access (Master Charge); and Bc=Barclaycard (Visa). Where all four main cards are accepted this is indicated as CC All.

Check with restaurants for details of Christmas and New Year opening.

Bumbles

16 Buckingham Palace Rd, SW1 (828 2903). Mon-Fri noon-2.15pm, Mon-Sat 6-10.30pm. Rich food, dishes novel, sometimes to point of eccentricity. English wine available. Cheerful & popular, with room for private

parties & even a disco. CC All ££

Café Royal Grill Room

68 Regent St, W1 (437 9090). Daily 12.30-2.30pm (except alternate Sats), 6.30-11pm.

The extravagance of the decor may be a bit indigestible to modern taste, but those robust enough to enjoy its rococo indulgences are also likely to be rewarded by the cuisine which is rich French. CC All £££

Carlton Tower Hotel, The Rib Room

Cadogan Pl, SW1 (235 5411). Mon-Sat 12.30-3pm, 6.30-11pm, Sun 12.30-2.30pm, 7-10.30pm.

Value for money, especially if you have an enormous appetite for the best beef. The hamburger-lover will also feel at home, as will admirers of Feliks Topolski's work. CC All ££

Chez Victor

45 Wardour St (437 6523). Mon-Fri ➔

HAMPERS

OF GOOD FOOD AND WINE

The ideal gift for families, friends or business. Never wrong and the nicest way of saying thank you. We supply the world's leading departmental stores and the top names in business. Let us supply you. Prices from £5 to £500. Send for FREE COLOUR BROCHURE. Attach this ad. to your letterhead or name and address. And post NOW!

The HAMPER PEOPLE of NORFOLK

16 STRUMP SHAW, NORWICH NR13 4AG
TEL: (0603) 713937 TELEX: 975353 HAMPER G

GAMES CENTRE

The Largest Selection of Games in the World

Board games, word and card games, jigsaws, electronic games, chess, darts, books, snooker, casino equipment, card tables, and indoor games for all the family.

ALSO! SF fantasy and war games at 22 Oxford Street Branch.

22 OXFORD ST., London W1.

(nr. Tottenham Court Road)

439 OXFORD ST., London W1.

(opposite Selfridges)

126 Charing Cross Rd., WC2.

(opposite Foyles)

Mama San

For one of the prettiest restaurants in London.
MAMA SAN . . .

for classical Chinese cuisine at its very best.

MAMA SAN

11, Russell Gardens
(Cnr. Holland Road)
London W14.

Reservations:

01-602 0312

Open for lunch and

dinner. Open for

dinner only on

Saturday.



Barbarella

ITALIAN RESTAURANTS

Barbarella, 428 Fulham Road, SW6

Tel: 01-385 9434 01-385 9977

Barbarella, 43 Thurlow Street, SW7

Tel: 01-584 2000 01-584 8383

Colourful, seductive and exciting late night Italian restaurants where you dine and dance to a background of cascading waterfalls and beautiful tableaux. Both restaurants are fully air conditioned and parties are welcome. Whichever restaurant you visit, either Sandro or Raffaele Morelli will ensure that your evening is most memorable. Open 8 pm-3 am. Closed Sundays.

FOR THE FEW WHO KNOW.



The few who know prefer a port
with a slightly drier finish.

DOW'S PORT

The Port for the Civilised Few

RESTAURANTS CONTINUED

noon-3pm (last order 2.30pm), Mon-Sat 6pm-midnight (last order 11.15pm). Magnificent lobster thermidor in a wilfully shabby yet elegant French place where the menu seldom changes & the clientele is literary and theatrical. CC AmEx ££

Mr Chow

151 Knightsbridge, SW1 (589 7347). Daily 12.30-2.45pm, 7-11.45pm. Peking cuisine in fashionable surroundings. The steamed dumplings, like much of the menu, have stood the test of time. Expensive wine list. CC All ££

The Churchill Hotel, The No 10

30 Portman Sq, W1 (486 5800). Daily noon-3pm, 6-11pm.

Surprisingly friendly service for a modern hotel. Successful effort to provide an inexpensive meal although it is possible to spend a lot on food & cocktails. CC All ££

A l'Ecu de France

111 Jermyn St, SW1 (930 2837). Mon-Fri 12.30-2.30pm, Mon-Sat 6.30-11.30pm, Sun 7-10.30pm.

Mainstream Parisian where the service is almost a meal in itself. Caviar, for those who own or rob banks, is £16 an ounce. Popular for parties. CC All ££

L'Escargot

48 Greek St, W1 (437 2679). Mon-Sat 12.15-2.30pm, 6.30-10.45pm.

Re-opened exuberantly in new hands. Fine linen & decor & elegantly written menu. The food is good & the speciality is a long list of Californian wines. CC All ££

L'Etoile

30 Charlotte St, W1 (636 7189). Mon-Fri 12.30-2.30pm, 6.30-10pm.

Small, busy & often crowded, this long-established Soho restaurant maintains the consistently high standard of its menu—the cuisine is French—and wines. CC AmEx, DC £££

Le Gavroche

43 Upper Brook St, W1 (408 0881). Mon-Fri 7.30-11pm.

French cuisine fastidiously prepared & served. On its night Le Gavroche can deliver about the best food and wine in London. CC All £££

The Grange

39 King St, WC2 (240 2939). Mon-Fri 12.30-2.30pm, Mon-Sat 7.30-11.30pm, Sat from 6.45pm.

Excellent two- or three-course set menu, offering a promising example of how prices can be kept down by limiting choice. Perfect service & altogether recommended. CC AmEx ££

Grapes

The Mall, Camden Passage, N1 (359 4960). Daily noon-3pm, Wed & Sat until 4pm, 6pm-midnight.

Dazzling cocktails, good cooking, value for money in fine building with charming décor. At lunchtime peaceful but every Saturday & Wednesday night loud with the sound of live jazz. A bonus in the London scene. Much recommended. CC A, Bc ££

Jamshid's

6 Glendower Pl SW7 (584 2309). Daily noon-3pm, 6-11.30pm.

One of the oldest and best Indian restaurants in London. The food is Parsee mild & delicate. Incomparable biryani. CC All £

Joe Allen's

Exeter St, WC2 (836 0651). Mon-Sat 12noon-1am, Sun until midnight.

Identical to the New York theatre district

bar-restaurant & just as popular. It is a lively place with exceptional service. CC None ££

Khan's Tandoori Restaurant

13/15 Westbourne Grove, W2 (727 5420). Daily noon-3pm, 6pm-midnight.

Crowded tables, imitation marble palm trees & electric service, the manager leading his troops by example. Mainline Indian food & good value. For the gregarious. CC All £

Langan's Brasserie

Stratton St, W1 (493 6437). Mon-Fri 12.30-2.30pm, 7-11.30pm, Sat 8pm-12.15am.

Most go to gawp or to be seen—but the menu is imaginative & Peter Langan still packs them in at this large & bustling source of gossip column stories. CC All ££

Neal Street Restaurant

26 Neal St, WC2 (836 8368). Mon-Fri 12.30-2.30pm, 7-11pm.

A cool & tranquil place which provides delights for eye & stomach. A leaf of French parsley is embedded in your slice of butter, rich crème brûlée comes in white, heart-shaped moulds, chilled cucumber soup is fresh & frothy. CC All ££

Odins

27 Devonshire St, W1 (935 7296). Mon-Fri 12.30-2.15pm, Mon-Sat 7-11.15pm.

The best of Peter Langan's three restaurants. Dine in relaxed luxury surrounded by Hockneys, Proctors, English landscapes & portraits. For an expensive, memorable treat. CC None £££

The Ritz

Piccadilly, W1 (493 8181). Daily 12.30-2pm, 6.30-11pm.

Lovely Baroque restaurant back in its old form. Spacious, pink & not cheap. Excellent service. CC All £££

Rules

35 Maiden Lane, WC2 (836 5314). Mon-Fri 12.15-3pm, 6-11.15pm, Sat 6.15-11.15pm.

What was good enough for Dickens, Thackeray, Chaplin, Barrymore & Olivier remains good enough for the likes of us. Rules OK! It is possible to eat cheaply, too, among the grandeur. CC AmEx, Bc, A ££

The Savoy

The Strand, WC2 (836 4343). Grill: Mon-Fri 12.30-2.30pm, 6.30-11.30pm. Restaurant daily 12.30-2.30pm, 7.30pm-1am, Sun until midnight.

Feelings are mixed about the refurbished Riverside Restaurant but the famous old Grill remains wonderful &, as at Rules, it is possible to eat relatively cheaply. But the lobster was £15.90. CC AmEx, Bc, All ££

Sheraton Park Tower, The Trianon

101 Knightsbridge, SW1 (235 8050). Sun-Fri 12.30-2pm, daily 7-11pm.

A fine restaurant with reasonable prices—the bouillon is perfect & the quails' eggs are too great a temptation to resist. Sweet trolleys of the highest quality. CC All £££

Sweetings

39 Queen Victoria St, EC4 (248 3062). Mon-Fri noon-3pm.

A thoroughly enjoyable restaurant/wine bar, crowded & cheerful. The apple pie, the bread-and-butter pudding & the fish pie contribute to the bonhomie. CC None £

Tandoori of Mayfair

37a Curzon St, W1 (629 0600). Mon-Sat 12.30-3pm, 6.30-midnight.

The apogee of what is conventionally regarded as Indian food. Clientele varies according to the movie showing at the Curzon cinema next door. Tandoori chicken in mint sauce recommended. CC All ££

The Gift of Good Taste



One of
the
world's
finest
Liqueurs

Royal Mint Chocolate Liqueur

Available Everywhere

HALLGARTEN LONDON NW5 1RR
SAE for full colour recipe leaflet

WHY WAIT FOR A BURGLAR TO VALUE YOUR POSSESSIONS



Why indeed? When there are expert and trustworthy valuers around like us, who can make sure that if disaster were to strike—like a fire or a burglary—you could at least get back the value of what you'd lost. And at today's replacement value.

Remember, VALUATION = PROTECTION
That is the real value of a valuation.

It costs you no more than an envelope or phone call to find out more, or ask us to come and discuss it further with you—at no cost or obligation.

To: Gurr Johns & Angier Bird Ltd., FREEPOST
Maidenhead, Berks SL6 0BY Tel: (0628) 26306

☐ Send further information ☐ Please arrange visit

Name ILN

Address

Tel No

Gurr Johns & Angier Bird Ltd.

THE BEST GETS BETTER.

Every model in the Jaguar range is now a better car. And better value too.

The XJ12 H.E. now has a specially designed 'High Efficiency' cylinder head which not only delivers more power but gives up to 26% better fuel consumption than the 1980 model.* It also has wider section tyres on alloy wheels, an electronically operated steel sunroof and a headlamp wash-wipe system among many other refinements. Both the 4.2 and 5.3 engines feature advanced electronic fuel-injection systems.

In fact, all models have been improved inside, outside and under the bonnet.

Yet recommended prices have actually been re-aligned to provide even greater genuine value-for-money. The XJ 4.2 Automatic, for example, now costs only £15,040.

We call it the pursuit of perfection; a policy that has been rigorously applied since our re-formation as a separate company within the Cars Group of B.L.

Ask your Jaguar specialist for full details. Better still, arrange a test drive.

After all, actions speak louder than words.



Price, based upon manufacturer's r.r.p. and correct at time of going to press, includes seat belts, car tax and VAT (Delivery, number plates and road tax extra.) Official fuel consumption figures for XJ12 H.E.: urban cycle 15.0 mpg (18.8 L/100 km); constant 56 mph 26.8 mpg (10.5 L/100 km); constant 75 mph 21.5 mpg (13.1 L/100 km). *26% improvement over 1980 model at constant 56 mph.

JAGUAR CARS
In pursuit of perfection.

WINE
PETA FORDHAM

How to enjoy the best of Barolo. . . what to buy. . . and where to find it. . .
Christmas books. . . the auctions. . . and a recommended claret.

BAROLO—the name comes from a small village in Piedmont—is one of the great wines of the world, rivalling Burgundy itself. Even the Italians treat it with reverence. Turinese eyes gleam when they refer to their *Re dei vini*. Barolo is indeed a kingly wine, with great individuality and style. It was among the first to gain DOC status.

This deep red wine, classed among the *nero* “black wines” of the area, springs from a hard, tufa terrain, where the vine must send down deep roots and work hard. In a climate of hot sun and misty autumns produced by encircling hills the Nebbiolo grape develops its aromatic bouquet.

It is a full wine and must be at least 13°, though it is more likely to be 15°. Deep in colour, it smells of truffles as it develops and, like Burgundy, often markedly of raspberry. It must spend a minimum of three years in cask and there is practically no limit to its optimum development. It has one curious feature—it often throws a heavy sediment and many people store it standing upright with due attention to the condition of the cork. Certainly it should stand upright for some time before serving, while a mature Barolo—not that one should ever drink any other—needs to be opened as much as 12 hours before drinking.

A great deal of the limited production is drunk in Italy and first-class Barolo is not always easy to come by in England. The best will always be relatively expensive and a cheap offer, though unlikely to be *bad* wine, may be disappointingly young, not a very good year and thinner than it should be.

Philip Dallas, a respected expert, suggests that Barolos Riserva or Riserva Speciale (referring to cask age) from the years 1958, 1961, 1964, 1971 or 1974 are examples for anyone who doubts the ability of Barolo to stand up to the world's best. Of his top favourites, I have found two in this country—a Pio Cesare from Findlater at £4.85 and a Ceretto La Morra from Trestini, about the same price and the cheapest of a memorable range from the same house.

There are many other Barolos from houses of repute. A 1971 Franco-Fiorina (upwards of £6) from Ali-vini is outstanding. Fontanfredda 1976 from Peter Dominic is a bargain at £3.45 and will be magnificent with a little more bottle-age. From Hedges & Butler come two beautifully made wines from good houses—a Kiola 1971 and a Dogliani 1973, both about £4, while Victoria Wine have a Scanavino 1976 which pleases those who like a slightly lighter body: in my opinion it should age a little but is soft and pleasant. Giordano have a full, well developed Marchesi di Barolo 1974 at £4-£5. Findlater, Mackie & Todd, 92 Wigmore St, W1 (935 9264).

Ashlyns-Trestini, 20 Chancel St, SE1 (928 5253).

Ali-vini, 44 St John St, EC1 (251 0484).

Hedges & Butler, 153 Regent St, W1 (734 4444).

Giordano, 38 Windmill St, W1 (636 7274).

Peter Dominic and Victoria Wine, branches everywhere.

DIARY NOTES

Books for the wine-lover: The second edition of André Simon's *Wines of the World*, edited by Serena Sutcliffe (Macdonald, £18.95), is well worth its cost in 640 pages of well written, factual information. Particularly good on Italy & North America, which are both difficult to cover. At the other end of the scale, the 1982 *Pocket Wine Book* by Hugh Johnson (Mitchell Beazley, £3.95) is just the sort of small *vade-mecum* to carry around when travelling, contriving to be both popular & scholarly.

This month's wine auctions include:

Dec 1, 11am. Inexpensive wines. Christie's South Kensington, 85 Old Brompton Rd,

SW7 (581 2231).

Dec 3, 11am. Finest & rarest wines. Christie's, 8 King St, SW1 (839 9060).

Dec 9, 10.30am. Finest & rarest wines, spirits, vintage port & collectors' items. Sotheby's, Old Bond St, W1 (493 8080).

Wine of the month

Sandeman's 1978 Claret should be in full circulation but it is worth a short wait if necessary. It is a smooth, sensible wine without pretensions, backed by a house of great repute. St Emilion predominates in the blend and that is the “English” taste. Inquire for nearest stockist from Seagrams, Dacre St, SW1 (222 4343). About £3.

“Careful—that's
Paternina Rioja you're
spilling on my
collection of pre-Columbian
Aztec rain idols...”



⊙ Banda Azul is one of the Paternina Collection—a range of fine wines from Rioja.

While most other countries
have a thriving ethnic culture,
Singapore has four.

The festivals and foods, customs and costumes of the Chinese, Malay, Indian and Western cultures are revered and relished by all in Singapore. Here, 'Wayangs', performed on street corners by minstrels in glittering traditional Chinese opera costumes, provide a dazzling spectacle – and up to 5 hours of free entertainment.



There are hotels in Singapore that can host a convention for 1,500 while offering a 3,000 year old tradition of service. The many luxurious hotels date from the colonial era to the day before yesterday.



In Singapore, dining out means enjoying a great meal beneath the stars. Here you'll find many popular outdoor eating spots, where you can enjoy delicious Asian cuisine such as chilli crab and satay, washed down with a fresh ice-cold fruit juice.



Fortune-telling is an important part of Singapore's local culture, and many different techniques are employed to glimpse the future. This venerable gentleman's parrot selects the card which holds your fate.

Singapore

To: Singapore Tourist Promotion Board,
33 Heddon Street, London W1R 7LB, England.

Name _____
Address _____

Please send me more information on Singapore **ILN1**

OUT OF TOWN ANGELA BIRD

A revival of ancient plays of good and evil. . . mumming plays. . . Boxing Day races. . . an icy Christmas Day plunge at Brighton. . . and beacons for the New Year.

MARITIME ENGLAND YEAR starts with a blaze on the night of December 31. A series of beacons will be lit all round the country's shores and burn well into the New Year (a skilfully built beacon can burn in all weathers for as long as 24 hours).

□ Mumming plays are enjoying a revival. They date probably from the pre-Roman era and have been passed down by word of mouth since. The basic tale is of Good (in the person of Saint or King George) receiving a mortal wound from a villain, representing the powers of darkness, but being revived in the nick of time by a Doctor with magic medicine. The hero rises to triumph over his adversary, thus symbolizing death and resurrection. Mummers can be seen this Christmas in Gloucester and Crookham (see listings), and also in London (see London Miscellany, page 24).

□ For those who prefer a flutter to a Boxing Day pantomime, there is National Hunt racing at Wetherby in Yorkshire, Market Rasen in Lincolnshire, Wincanton in Somerset and Wolverhampton in the West Midlands. First races start at about 12.30pm on December 26.

□ Elsewhere the Devil's Knell is tolled 1,981 times on Christmas Eve; 12ft crackers race through the Isle of Wight; and there is a chance to have lunch in Pullman splendour on a steam train in Yorkshire.



Mummers performing in 1859: revivals this Christmas in and out of London.

Nov 28-Dec 12. **Cardiff Festival of Music** including performances by the Haydn Trio of Vienna, the Gabrieli String Quartet, London Mozart Players & Clifford Curzon. Various venues in Cardiff. Details from University College Music Department (0222 44211).

Dec 2. **Royal opening.** The Prince of Wales, accompanied by the Princess of Wales, opens the Coastguard Maritime Rescue Co-ordination Centre. Falmouth, Cornwall.

Dec 4-6. **National Exhibition of Cage & Aviary Birds.** 8,000 cage-bred birds from humming-bird to toucan. Bingley Hall, Birmingham. Fri 2.30-8pm, Sat 10am-8pm, Sun 10am-5.30pm. £2, children & members of the Junior Bird League 60p, three-day season ticket £4.

Dec 4-6. **Eastern Counties Craft Market,** displays by 70 craftsmen. Rhodes Centre, Bishops Stortford, Herts. Fri, Sat 10am-6pm, Sun until 5pm. 45p, children 20p.

Dec 6. **National Gundog Championships.** 3,000 sporting dogs of over 30 breeds on show. Belle Vue, Manchester. 9am-4.30pm, judging begins at 10am.

Dec 6, 7.30pm. **Dame Peggy Ashcroft** in performance with Emrys James. An anthology about children & parents. Haymarket Theatre, Leicester (0533 539797).

Dec 6. **Country Craft Fayre.** Exhibits by 40 craftsmen including glass-making & soft toys. Spa Hotel, Mount Ephraim, Tunbridge Wells, Kent, 11am-6pm.

Dec 6. **Christmas Crafts Market.** Work by over 40 traditional craftsmen on show in the tithe barn of a 13th-century moated castle. Allington Castle, Maidstone, Kent. 11am-5pm. 25p, children free. Guided tours of the castle 60p, children 30p.

Dec 6, 13, 20. **Santa's Steam Special.** Re-run of old steam trains with a Santa's Grotto on board with presents for children, coffee & mince-pies for parents. 1pm, 2pm & 3pm. £1.50. To celebrate the centenary of the first all-Pullman train, three first-class Pullman coaches will be included on the 1pm trains. Pullman seats £6 including lunch. Gros-mont, Nr Whitby, N Yorks. Advance reservations from 0751 72508.

Dec 13, 10.15am. **Morning service** attended by the Prince & Princess of Wales. Gloucester Cathedral, Gloucester. (Admission to service by ticket only, some available, apply to Dean, The Deanery, Gloucester, enclosing sae.)

Dec 13, 10.30am. **Cracker Race.** Teams of four in fancy dress race from Ventnor to Sandown carrying 12ft-long crackers or parcels. Ventnor, Isle of Wight.

Dec 13, 8pm. **Christmas evening** in aid of the National Trust, with Raphael Terroni, piano; Caroline McCausland, soprano & guitar; Ann Cherry, flute; Richard Baker, speaker. Theatr Clwyd, Mold, Clwyd (0352 56331). £2.50, children £1.50.

Dec 19, 6.30pm. **Feast of Saturnalia.** Bands, puppets, Scottish & Morris dancing. The longest laugh will win its practitioner a Cheshire cheese. Eastgate St, Chester, Cheshire.

Dec 19, 7.30pm. **Christmas concert** with carols, songs & motets performed by the Kensington Gore Singers, director Petronella Dittmer. Lacock Abbey, Nr Chippenham, Wilts. Tickets £2 from Lacock Abbey Recitals (024973 227).

Dec 24, 10pm. **Tolling the Devil's Knell.**

One of Dewsbury's church bells tolls once for each year of the Christian era, to remind the Devil of his defeat by Christ's birth, death & resurrection & to keep him away for the next year. Dewsbury, W Yorks.

Dec 25, 9am. **Distribution of New Pennies.** The Digby family of Sherborne Castle hand out newly minted coins on Christmas morning—10p to adults & 5p for children. Estate Yard, New Rd, Sherborne, Dorset.

Dec 25, 11am. **Christmas morning swim** by members of the Brighton Swimming Club. Up to 20 regulars rush into the icy waters of the Channel outside their club house, east of Palace Pier. Brighton, E Sussex.

Dec 26, 11am. **Boxing Day cricket match** between North Leeds Cricket Club & the Northern Cricket Society, including some County players. 25 overs each side. North Leeds Cricket Ground, Roundhay, Leeds, W Yorks.

Dec 26. **City of Gloucester Mummers** perform their traditional mumming play at Montpellier Gdns, Cheltenham, 10am; outside Gloucester Cathedral, noon; at the New Inn, Gloucester, 1pm.

Dec 26, noon. **Crookham Mummers** perform outside the Chequers pub, noon; on the Green, 12.30pm; outside the Social Club, 1pm. Crookham, Nr Aldershot, Hants.

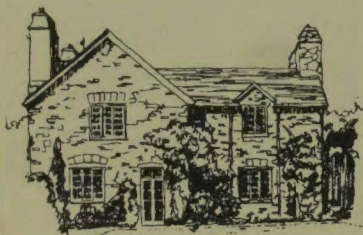
Dec 26, 12.30pm. **Ravensbourne Morris Men** perform morris & sword dances. The Greyhound, Keston, Nr Bromley, Kent.

Dec 26-Jan 30. **International Belle Vue Circus,** appearing for the last time before the demolition of King's Hall. Belle Vue, Manchester (061-223 1331).

Dec 31, midnight. **Operation Sea Fire.** The first beacon is lit at five past midnight—strictly speaking, Jan 1—on the beach at Great Yarmouth, Norfolk, to be followed by over 100 others all round England's shores to launch Maritime England Year. Torchlight processions or firework displays are being organized at some beacon sites, including Seaford, E Sussex from 9pm & Bideford, Devon, where the procession includes a Maritime Queen & the local cannon is fired at midnight. The occasion presents an opportunity to test coastguard communications, & collections will be made at Maritime England events throughout the year for a new RNLI lifeboat. Details of other beacon locations & associated events available from Bruno Peek (0493 63183).

POLRAEN COUNTRY HOUSE HOTEL

SANDPLACE, LOOE
CORNWALL PL13 1PJ
LICENSED. TEL: LOOE 3956
Proprietor: Eileen Haggan



LOVE A BARGAIN?

Then take a break with us.

We are an 18th century former Coaching Inn, situated in a peaceful valley, two miles from Looe. Excellent cuisine—home made bread our speciality. Licensed bar. Car parking. We invite you to take a break in our tranquil surroundings—a warm welcome awaits you.

Tariff: £45 per person in centrally heated en suite bedroom from Oct 6 to Dec 6, 1981. £48 per person from Jan 15 to April 30, 1982.

Price includes accommodation for any three nights, morning tea/coffee, English breakfast, afternoon tea, five-course dinner, morning newspaper and VAT. No service charge, no extras. BTA commended. Ashley Courtenay recommended.

ST. GODRIC'S COLLEGE

Secretarial Courses
Language Training
Business Studies
Liberal Arts Course
Resident and
Day Students

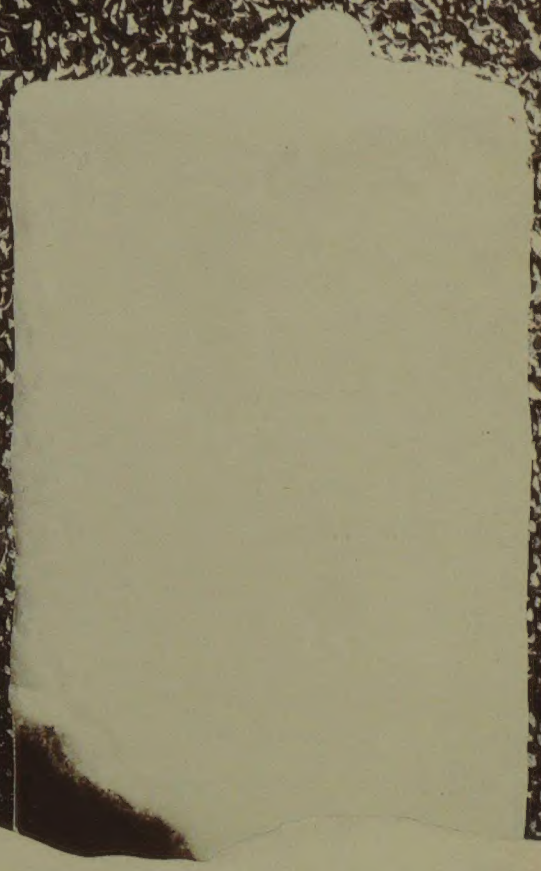
2 Arkwright Road,
London NW3 6AD
Telephone: 01-435 9831
Telex: 25589



Relax by log fires, enjoy good farmhouse food, roam the lovely historic countryside of the Mendip Hills. Cosy quiet hotel with a residential licence. Ideal for visiting Wells, Glastonbury, Bath, Cheddar and the Somerset Coast. Your comfort personally assured by the resident proprietors. Any three days dinner, bed & breakfast from £35.50 incl. VAT. Brochure for this, Christmas and other packages available.

Write or 'phone: Tony & Karen Tilden
Penscot Farmhouse Hotel
Shipham, Winscombe, Somerset
Tel. Winscombe (093 484) 2659
AA and RAC rated

Black Christmas



And in 50's Christmas boxes

JPS 821LN

MIDDLE TAR Manufacturer's estimate.

DANGER: H.M. Government Health Departments' WARNING:
THINK FIRST - MOST DOCTORS DON'T SMOKE

LES PARFUMS
WORTH
PARIS



JE REVIENS · MISS WORTH · FLEURS FRAÎCHES · MONSIEUR WORTH